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DOCTOR WHO
THE FIRST 50 YEARS
ELVIS

Peter Ware and Tom Spilsbury present the trophy for DWM readers' favourite Doctor, in 2014. As you can tell from his beaming smile, Tom Baker was rather pleased!

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Letter from the Editor

It's fair to say that we haven't *quite* finished celebrating our 500th 'birthday' yet. This month sees a continuation of our chat with the Fourth Doctor – Tom Baker!

When I was thinking a few months ago about what should go into Issue 500 (and thank you so much for all the nice comments, many of which you can read in *Galaxy Forum* – which is unusually on page 86), I knew that Tom had to be a big part of the celebrations. After all, he was the Doctor who launched this magazine onto an unsuspecting public, back in 1979.

But, of course, the 500th issue had to be about *everything* – and so that's when Benjamin Cook and I started talking about the idea of producing a Tom Baker Special for Issue 501. So this month we've done things a bit differently. You won't find *Gallifrey Guardian* over the page (that's moved temporarily to page 84). Instead, you'll find the start of the biggest interview **Doctor Who Magazine** has *ever* published. I assure you this is a one-off (I don't think there's anyone else who we could, or *would*, give this sort of treatment to), but then... Tom Baker *is* a one-off.

Before we dive in, a thank-you to Oliver McNeil for his brilliant photography, which features on various pages, including the cover. Thanks also to Tom's wife, Sue Jerrard, who has been wonderfully supportive of the magazine, especially over the last few weeks. And, finally, of course, huge thanks to Tom Baker himself. I don't think it's possible to overestimate Tom's importance to *Doctor Who* – and to **DWM**. Quite simply, the man is a living legend!

Tom

DOCTOR WHO MAGAZINE

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Tom Baker

THE **ULTIMATE INTERVIEW**

BY **BENJAMIN COOK**

Cultural icon; acting legend; British eccentric; self-styled oddball; former Sohoite; devoted husband; gay idol; compulsive fibber; professional faker; formidable anecdotalist; a most delicate monster; his own spin-doctor; an outré sort of genius; "too f***ing opinionated"; *Doctor Who*'s elder statesman, and the most compelling interviewee that the programme has ever produced. Fourth Doctor actor Tom Baker is sharp and spurious, complex and wonderful, rich and strange, and utterly convinced by his own silliness, but never, ever dull. "Life is too short to be dull," he tells me in sonorous tones. "Be interesting. Because not very much else matters, does it?"

This is his final interview.

Last issue, when **Doctor Who Magazine** celebrated its 500th edition, Tom announced that "there would not be another or better occasion" to bow out of the spotlight. "I'll be dead quite soon," he explained, cheerfully. (Later, on Tom's website, his wife Sue clarified: 'He doesn't mean to alarm the fans; it's just Tom's way of pointing out that he's 82, and realistically there can't be very many human years left for him! However, we can reassure fans that Tom is in extremely good health and very good spirits.') "Your readers, their kindness, it takes my breath away," continued Tom, in **DWM** 500. "Some of their letters and messages are so extravagant, and my feeling is of gratitude, really. I feel like... I nearly said Prospero! That's going too far. But" – and here he quoted Shakespeare's most famous magician – "I have been such stuff that dreams are made on."

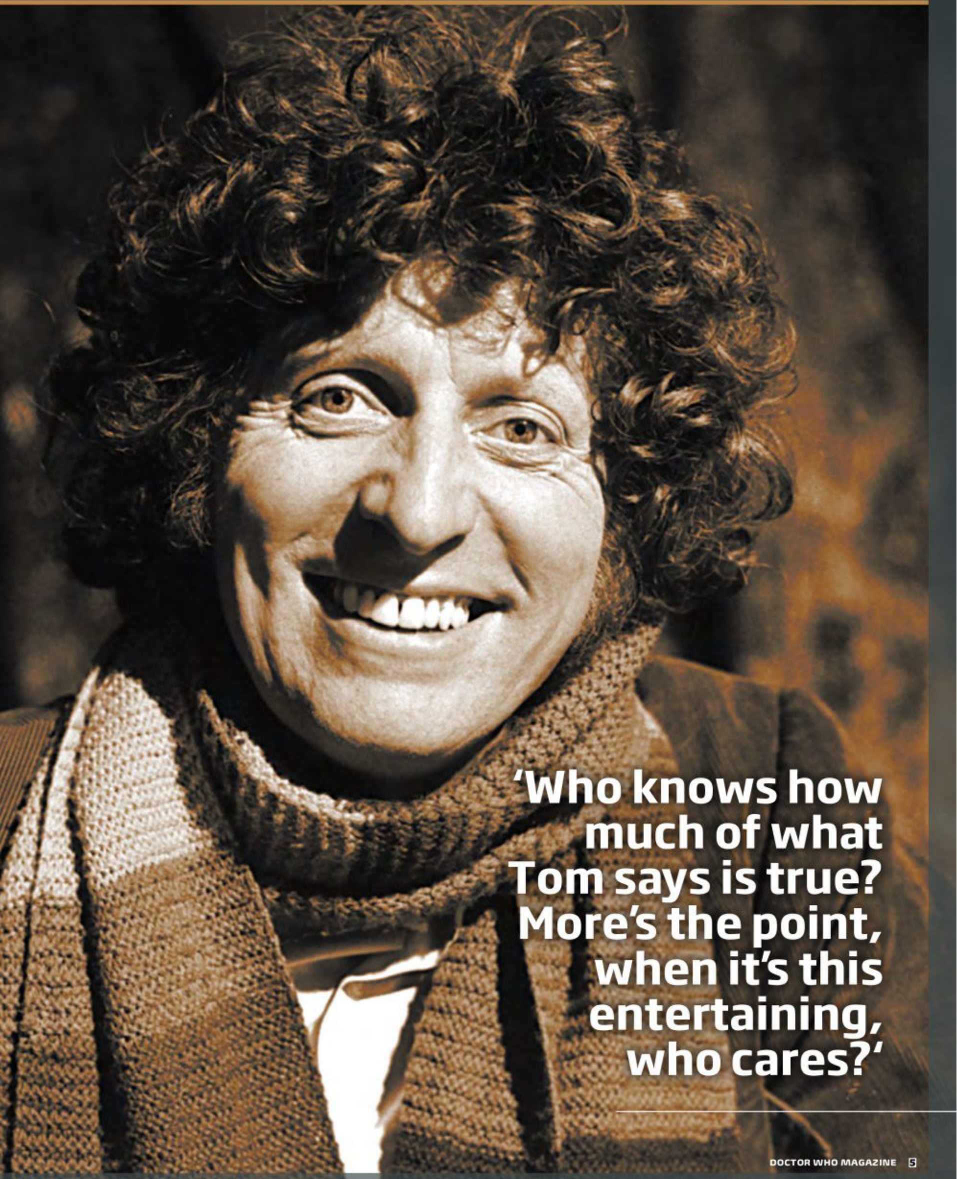
So if this is Tom's last interview, let's make it count. Assembled from more than 14 hours of chat between Tom and me, over the course of eight encounters – and six years, from August 2010 to April 2016 – this isn't just any interview; it's the *ultimate* interview. Presented here, in **DWM** 501, in seven parts. Some – Parts One, Five, and Seven – are comprised *entirely* of brand new material: my April 2016 chinwag with Tom at his home in East Sussex ("To be here with you, talking about *Doctor Who* and the magazine – such bliss," he marvelled, in a preview last issue); my three days in studio with Tom at Big Finish, and reunions – and interviews – with his former co-stars Louise Jameson ("There was friction with us before, but..."), John Leeson ("That was... an experience"), and Geoffrey Beevers ("Now, it is your turn to die, Doctor!"). Other parts of this king-sized conversation – Two, Three, Four, and Six – originate from previously-published **DWM** features, but are presented here revised and thoroughly expanded.

In all, just shy of 80% of Tom's 'ultimate interview' has never been published anywhere before (and, to accommodate the other 20%, we've added 16 extra pages to this issue). I've gone back to the original transcripts – in fact, some tapes were never fully transcribed until now – of my days spent with Tom in Soho, discussing "disgraceful behaviour, excessive drinking, staggering around, and chasing girls, when you couldn't raise your eyes never mind your cock", and pub talks in Rye. (Disclaimer: it's not all filth. Actually, no, quite a lot of it is. But Tom does swear often, and creatively. If bad language bothers you, you might want to skip the next, um, 60-odd pages. Jump straight to the comic strip. Or... don't!) Like *The Tempest*'s Prospero, most of the plot unfolds around Tom; other characters dance to his tune. And I'm not certain *all* of it makes sense. But in his own words – interrupted, now and then, by a few of mine – this is Tom's story. A biography in eight days.

Why has so much no-holds-barred material gone unpublished till now? Sometimes for reasons of space (not every issue can squeeze in 16 extra pages!), but also for sensitivity's sake. In interviews originally for issues that were paying tribute to dearly-departed friends, like actors Nicholas Courtney and Elisabeth Sladen, it might have been unbefitting to include, in amongst the heartfelt eulogies, Tom's thoughts on sex in train toilets, binge drinking, Ian Marter's sexuality, and "dying badly", or revelations about *exactly* when he hooked up with Lalla Ward (before, during, or after Paris?), the size of Tom's *Doctor Who* paycheck or, as he tells it, what Jon Pertwee's widow confessed to Tom shortly after her husband passed away... allegedly.

Back in 2010, when I first interviewed Tom for **DWM**, I wrote: 'Some incongruity between a former Time Lord's professional persona and private self is to be expected, but it often seems that Tom is only interested in perpetuating his own mystification, his own fiction.' So who knows how much of what Tom says is true? More's the point, when it's this entertaining, *who cares* if it is? Roll with it! This ultimate interview is a product of Tom's extraordinary imagination, tireless generosity, and – with only a bit of prompting – openness about himself, his work, and his incredible legacy. Prepare for confessions, tall tales, fantasies, and musings – combined with fruity vowels and plenty of lubricious, open-mouthed chuckles – on such subjects as high anxiety, Wayne Rooney, jelly babies ("I can't stand them"), whips and chains, Sarah Jane's legs, semi-automated nuns, rough trade, rough magic, lottery tickets, that "bit on the console that went up and down", Rabelaisian bowel movements, David Cameron, *Blackadder*, 72 virgins, tearooms and crumpet, "darling" Matt Smith, "manic" Peter Capaldi, spilling your seed ("Do I have the right?"), growing old, love, death, the EU Referendum, and the future of the human race.

As befits a Time Lord, a wanderer in the fourth dimension of wibbly-wobbly timey-wimey, we'll start this yarn near the end: on my last day with Tom. By which point I'd really grown to like him. So turn the page to begin this epic, final interview with the unbreakable, insatiable, impeccable, irrepressible, unstoppable, unforgettable, irreplaceable Tom Baker... **DWM**



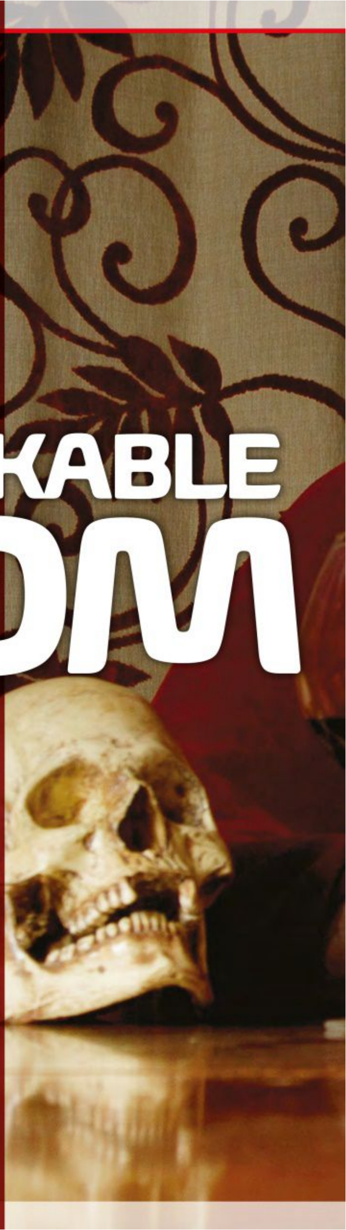
'Who knows how much of what Tom says is true? More's the point, when it's this entertaining, who cares?'

THE ULTIMATE INTERVIEW

PART ONE

> *"I long to hear the story of your life,*
> *which must captivate the ear strangely."*
> – Alonso, *The Tempest*

THE UNBREAKABLE TOM



DAY EIGHT:
TOM'S HOUSE, EAST SUSSEX
SAT IN TOM'S KITCHEN
27/04/16

Tom Baker prefers to be interviewed in print these days, rather than on camera. "So I can't see myself on screen getting older, and older, and older," he explains. "A woman said to me recently, 'My son's a great fan of yours, Mr Baker. Could I have a signed photograph?' Then she said, 'I mean, not of the way you look *now* –' Dear God. 'Yeah, okay,' I said. Foolishly, I take people's names and addresses, and I always send them pictures. A characteristic of actors is that basically we want to please. It's that old saying: for we that live to please, must please to live." Tom answers fan mail online, too. "I've got a little website," he says, "and sometimes I answer questions – 'If you were a tree, Mr Baker, what sort of a tree would you be?' – but so many people are looking for a friend. They're asking you what to do to ease their grief, because they've just become orphans, or they've got a half-brother who's having a bad time – and I wish I could help them, but I'm not equipped to give that kind of advice."

"Are they asking you," I wonder, "or are they asking *the Doctor?*"

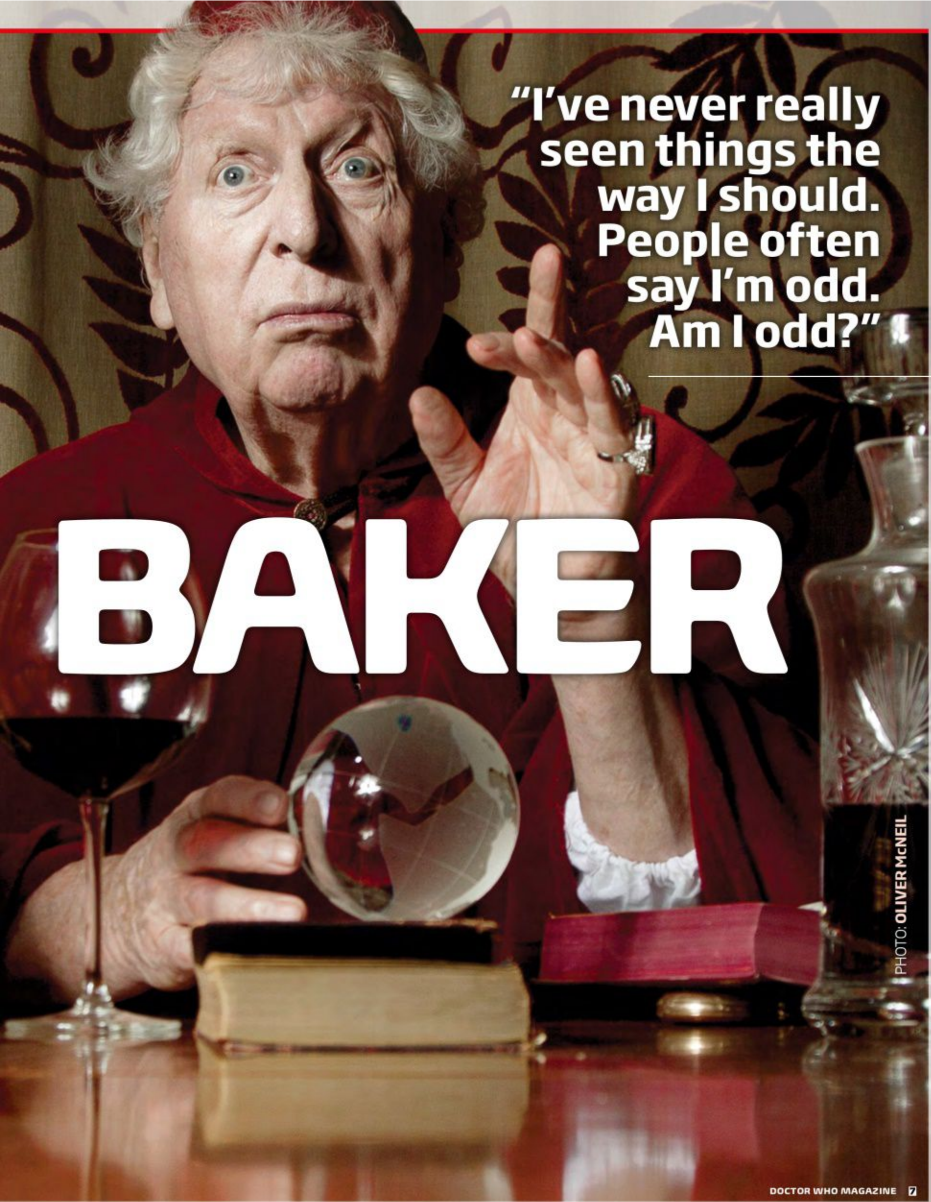
"Well," replies Tom, "there's no difference." He may be right.

Tom is 82 now, although he doesn't look it. At least, I don't think so. I'm not sure what an 82-year-old is supposed to look like. Especially a Time Lord. Even more so Tom Baker – all teeth, and eyes, and taste, and everything. He's always been far more than just another Time Lord. 'Oh, Ben,' he'll write in an email, after today's encounter, 'the average life is only about a thousand months; that's 4,000 weeks, or 29,000 days, or at most two-and-a-quarter billion heartbeats. Nice to see you, Ben.'

Ever since our first interview, in Soho back in 2010, Tom has proved a keen emailer. After we published a teaser of today's chat, in **DWM** 500, he emailed editor Tom Spilsbury, offering to sign some copies: 'I find that the fans love the signature in silver or gold,' he wrote. 'We could keep back some Issue 500s to be used in another campaign, with silver-signed copies as a bait for some plan.'

Bait for some plan?!

For this last, momentous **DWM** interview with Tom, I meet him at his home in East Sussex; at the beautiful house, set in acres of countryside, that he shares with his dog Poppy, a ton of cats, and his third wife, Sue, who he met on *Doctor Who.* She was an assistant film editor on 1977 serial *Horror of Fang Rock*. This year, Tom and Sue celebrate their 30th wedding anniversary. But today she's in Rome – the daughter of a friend is getting married there – which might explain why, when I arrive at the house, no-one answers the front door. Tom doesn't like answering the door. Or the phone. Or opening mail. I wait, and wait, and then give up, and wander around to the rear of the house. Through the back door, I can see Tom sat at the kitchen table – his hair whiter, and more unruly, than the last time we met. And I swear his curls are coming back. "Hello, is that Ben?" He greets me in typically rambunctious fashion: "Whoah, that's a... that's a real pirate's beard, that is! Is that real?" ►



"I've never really seen things the way I should. People often say I'm odd. Am I odd?"

BAKER

PHOTO: **OLIVER McNEIL**

Hi, Tom. Of course it's real. I grew it myself.
"It looks dyed. Shall I get you a cup of tea? Or a beer?"

A beer would be lovely.
"I'll give you a regular beer, and not a very strong one: Old Speckled Hen."

Are you having one?
"I never drink during the day. Drinking muddles the cortex – drunks are terribly susceptible to misunderstanding – and I don't need that at my age."

[As outlined in Issue 500, this is to be Tom's final **DWM** interview. He explained: "I've done a lot of interviews, and I dare say that there might be another reason, perhaps a sad one, why you might mention me again in the magazine. But your readers know all my stories by now, or half of them, so it seems that this might be me bowing out from the spotlight..."]

Last night, I watched a recording of you at a convention, from two or three years ago, and a fan asked you, as you must have been asked a thousand times before, 'Of the *Doctor Who* episodes you did, which one's your favourite?' And you answered so graciously. You made this fan feel like it was the greatest, most searching question ever, and as though you were answering it for the very first time. I loved you for that. But you must get fed up of being asked the same old questions, again and again...?
"Well, you have to be very kind to the fans, be patient with them, especially with some of the questions I get. I've knocked off a lot of the conventions now. I said I wouldn't announce that I've stopped, but... all the Doctors, from time to time, come back into focus, don't they? – depending on what they're doing. But five hours of meeting people and signing stuff – that formula, it's a very strict formula, at the conventions – is terribly arduous for me now. Hello, Pop!"

[Tom's dog, Poppy the lurcher, is scratching at the back door. I jump up to let her in.]

"Sweet, isn't she? In the last hour, she's located a rabbits' den. Full of wildlife, this place. Yesterday morning, there were 20 fallow deer on that lower meadow over there. They make no noise. You can't believe the elegance of their movement. It's like watching a ballet."

It's gorgeous here, Tom.
"It's bliss, isn't it? We own all this land, including those woodlands. I think we've got about 16 acres. I've got an amazing neighbour who owns another, oh, 850 acres. He sent me a message saying, 'Tell Tom Baker that he can walk in my woods any time he wants,' so I go with Poppy every morning – I'm out with her at first light – and I recite Shakespeare at the top of my voice. Where can you do that ordinarily? I can't quote Shakespeare in the house, because my wife is here, or the home help, or the postman. And you can't do it on the train, or on the platform, or people think you're mad. But when I'm down in the woods, out in the open, I can make big gestures and say, 'I have been studying how I may compare / This prison where I live unto the world: / And for because the world is populous / And here is not a creature but myself, / I cannot do it; yet I'll hammer it out...' Or, 'These our actors, / As I foretold you, were all spirits and / Are melted into air, into thin air...' Or – those sonnets! – at the top of my voice: 'Shall I compare thee to a summer's day? Thou art more lovely and more temperate.' I try to learn a few lines as I go along, just to keep my hand in. It keeps the mind active. You know?"

Tom with his beautiful lurcher, Poppy.

© SUE JERRARD

So is this what you imagined later life to be like – walking the dog, and quoting Shakespeare in the woods?
"(*Laughs*) No, it isn't at all. But most of the things in life happen by accident, don't they? – and come as a surprise. I fantasise sometimes that Poppy is talking back to me, and that the only reason I don't understand is that her pronunciation is bad! Dogs, like people, adore routine, and so they adore hearing the same words. It's quite nice when someone says, 'God, I think you're amazing,' so I imagine that Poppy is looking at me and saying, 'Wow, Tom Baker, what a guy!'"

And do you do much around the house?
"I'm mostly in the kitchen. Or in my own room, where I've got a computer and hundreds of books. I read a lot of Shakespeare. I don't cruise around the house. There are rooms I don't go in for months on end. Sometimes I look in through a window, longingly. The other day, I said to Sue, 'That's a lovely room in there.' 'Yeah,' she said, 'you should come in some time.' (*Laughs*) I don't cook very much, but I do all the preparation Sue asks me to do. I do all the cutting, and grinding, and shredding. I'm very good at that. Sue is an excellent cook. She's lived abroad a lot – in India, and then in Nepal – so she's terrifically confident and inventive in the kitchen."

Do you watch television?
"Well, Sue does – she's very particular – and she tells me about it over breakfast, so I feel as though I've seen it. If people ask me about it, I trot out my wife's opinions. I'm very devoted to my wife, because I couldn't live without her."

I'd hoped to meet Sue today.
"You've never met, have you? She makes life very pleasant for me, and she's so devoted to me – and she's got a few shillings, so I go along with it! I've always liked girls with a few shillings. Up until I met Sue, I was ricocheting around like a table-tennis ball in a windy street. It was awful. I was in a state of high anxiety all the time. I thought I might die by the time I was 33, although that's only because I was trying to be like Jesus. If I hadn't met Sue, I don't know what would have become of me, because I'm not really equipped by temperament to cope with the administration of life. It doesn't interest me. I find it saddening. I don't even like answering the door –"

I know!
"– or opening letters. Bloody brown envelopes! Whoever designed brown envelopes really should be pilloried, shouldn't they? What a colour! They should really, actually, bury his grave in pig s***. But Sue has marvellous clarity, and a methodical mind. I've always needed people to protect me."

Why have you never learnt to look after yourself, though?
"Obviously I could, but it's a kind of lapse of will, isn't it? Are you very good at administering your life?"

Well, I try. Cooking, tax returns, changing a socket – you teach yourself how to do it. The more you learn, the more you feel in control of your life, I suppose.
"It empowers you. Yes."

Don't you want that?
"I don't know if I do, really. As I get older, and I'm not very active, I care less. I never go out after four o'clock now. I spend a lot of time in bed. But I've never really seen things the way I should, have I? Once people are able to exercise their imaginations, there is a kind of madness, isn't there? People are often surprised, and then they say that I'm odd. Am I odd?"

Er...
"I don't perceive things clearly, that's all. I always see things obliquely."

If you'd been born a few decades later, do you think, as a kid, you might have been diagnosed with... something?
"Yeah. Bipolar? I might have been. But once you say you're bipolar... I mean, people don't understand it. *I* don't understand it. I don't remember anyone having bipolar when I was young. Is it a new thing? Like dyslexia? At school, I was just called 'dull'. That was the brutal word when I was young. When I was being brought up as a rampant Roman Catholic, with all the idiocy, and cruelty, and – not the sexual abuse, because I lived at home with my mother, who was a rather imaginative woman, but... I was terribly impressionable. I used to believe all the s*** that those priests told me. Those dreadful men. I was rather cooperative and timid, also because I was so tall."

How tall were you?
"Well, I'm 6'3" now. When I was eight, I was already about 5'9", so I was a giant, really. This made me *obvious*. People would tease me, because I was so big, and because I had this impulse, I think, to wear women's clothes."

I'm sorry?!
"If you became an altar server at High Mass, you had to wear long skirts like the priests wore, and surplices, and the bling, and all that creeping around. Oh, the drama of long clothes that swished! And the mystery of it all. Later, I joined

Tom backed by Beatrix Lehmann in *The Stones of Blood*.

"People would tease me. I was so big, and I had this impulse to wear women's clothes."

this ignoble brotherhood [Tom became a novice monk], and I was there for six years, from age 15 to 21. Then I joined the army. It was there that these doctors – I was in the Medical Corps [1955-57] – said, 'Hey, Tom, you really should be a comedian or an actor.' I didn't really know about that. But we used to put on shows, these amateur productions, just to pass the f***ing time. When I left the army, I wrote to some drama schools. I got in at several, because they'd never seen anyone quite like me – I was that bit older, very tall, and odd. I went to Rose Bruford College [where he met his first wife-to-be, Anna Wheatcroft], in Sidcup. Although, I had to wait seven months to start – so I joined the Merchant Navy. So by the time I finished drama school, I was well into my 20s, and I'd been in institutions, continuously, for all of my life. I was *used* to being told what to do. I'd never engaged with the world. I had no skills. So I became an actor. (*Laughs*) It's not all that long ago when actors used to talk about jobs as 'engagements', and they *expected* the director to tell them what to do. I remember some actors, in my *Doctor Who* days, asking, 'Where am I to be placed?' Or if I were to ask them something, they'd say, 'Yes, of course, old boy.' They were very accommodating. Needlessly cooperative. Well, they were just happy to have a job. Acting now, I think, is much more democratic and fun. People are nicer to each other. In the old days, it was very hierarchical."

Emrys James as Aukon.

How soon into your time on *Doctor Who* did you decide that you needn't be cooperative anymore, that you could throw your weight around?

"Oh – well, I never thought that I was justified in throwing my weight around. It's a matter of being tactful. If I were improvising or testing the director a bit, I never imposed on the other actors – because sometimes the other actors were much more distinguished than I. If you had Emrys James [Aukon in 1980's *State of Decay*] there, or Beatrix Lehmann [Professor Rumford in 1978's *The Stones of Blood*], I'm in no position to impose on those people. I *know* I'm not a very good actor. Of course, when I started, it was very common to find bullying directors. No-one ever forgets unkindness. I can remember slights from donkeys years ago, from directors who were unkind to me; so can all other actors. Those brutal things, you never forget. But now I try to be more merciful about those directors. It's easy to be merciful, because I can always say, 'He's dead now, of course.' Often I add, 'And I'm glad to say, he died in agony. I remember the screaming – long, drawn-out. Yeah, it took about a fortnight. And there was no-one there with him. It was on a lighthouse. Maybe the faces of actors he'd been unkind to went through his mind as he was dying in agony, and he remembered me.' (*Laughs*) Luckily, an awful lot of directors have terrible misfortunes after working with me. Quite a few of them have died suddenly, in somewhat suspicious circumstances."

Earlier this month, the Queen celebrated her 90th birthday, and all the newspapers published those stats: how many UK prime ministers she's been served by during her reign, how many US presidents she's outlasted, *etc*. Towards the end of your seven years on *Doctor Who*, with all the producers, directors, and co-stars who'd come and gone around you, were you beginning to feel a bit like Her Majesty – a stabilising force, while everyone else moved on?

"Yes! Yes, I am a lot like the Queen. But I was so lucky with most of my directors on *Doctor Who* – wonderful, effortless directors. Who were the producers I worked for? When I came in, it was Barry Letts [producer, 1970-75], wasn't it? I think about Barry sometimes. He was so nice. Barry was a man without vanity when it came to realising a narrative. He said, 'Gosh, Tom, you'd be a bloody good director.' In the early days, everyone who ran television, all the producers and directors, were ex-actors, like Barry. He was very, very sweet-natured. A good man trying to live a good life. He was a very serious man, but he could be fun, and I used to make him laugh sometimes. Not often, but sometimes. Barry was a charming man, but he only did my first one [*Robot*, 1974-75], I think, then he handed over to –?"

That's when Philip Hinchcliffe [producer, 1975-77] took over.

"And we clicked. He was young, and handsome, and beautifully dressed, and witty, and not long down from Cambridge. We got on like a house on ►

◄ fire. It was wonderful with him. It was a terrible blow to me when Philip went. He gave it up to Graham Williams [producer, 1977-80], didn't he? Life was hard for Graham during my time on *Doctor Who*. By then, I was rather proprietorial. Looking back on it, I don't suppose I was easy. But in my defence... I cared. I cared so much about the show, about making it the best it could be. Although I used to affect that I didn't do very much work, in fact I thought about the part all the time, marking up the scripts..."

Graham Williams.

Why didn't you like Graham, though?

"He used to wear me out a little bit. He grated on me terribly – which I'm sorry to say, because he was a thoroughly nice man. A nicer man never drew breath. But he and I just didn't see eye to eye. I didn't much like his ideas either. I would have to explain a joke to him. He'd say, 'Well, *that's* not funny.' I'd say, 'It may not be funny right now, but when I've got a scarf on, and a funny hat, and I'm doing a double-take on the bloody sonic screwdriver, it'll be a scream.' For example, there was a birthday [the show's 15th anniversary, on 23 November 1978, five days after the broadcast of *The Stones of Blood*, Part Four], so I wrote a scene where Romana and K9 surprise me with a cake with 750 candles on it, which we'd do with electricity or something. I'd be trying to blow them out, and I couldn't, and it was only a little, tiny scene, but everyone thought it was terribly funny, even the director [Darrol Blake] – so we rehearsed it. Anyway, Graham came down to see. He said, 'Tom, I think it's kind of sending up the series.' Well, I saw red. I said, 'Listen, Graham, you've got a 44-year-old man dressed the way I am, flying around space with a sonic screwdriver, who's 750 years old, but still able to run like a f***ing gazelle, and you're worried about *sending it up*?!' But he didn't understand, and the scene was never shot.

"I didn't like John Nathan-Turner [who produced Tom's final season in 1980-81, and stayed on until *Doctor Who* came off air in 1989] either – until we finished, then we became very, very warm friends. He made me several [job] offers. When he finished at the BBC, he was running pantomimes for a while, and he would direct them – he was tremendously energetic – so he used to offer me panto. I always said no. I'd just think to myself, 'I don't want to be directed by John Nathan-Turner.' But he was fond of me, I think. I was with him very near his death. So how many Doctors have there been? Twelve now? Thirteen?"

Depends how you're counting, but yeah.

"Well, I was the fourth, and seven years was a long time to play a benevolent alien – which really, in a way, is rather boring, isn't it? Like James Bond. Or Sherlock Holmes. Because you always have to win, and you have to save the girl –"

– and you're never cruel or cowardly?

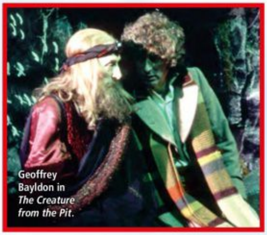
"Precisely! So staying that long, within the predictability, I had to be inventive. One of the things I used to like was, in the TARDIS, there was a kind of bit on the console that went up and down –"

The time rotor.

"Is it? Well, I used to put my hat on the top of that, and it looked as if I had my hat on, and then it would go down, and then it would go up again –! It was achingly funny. Or sometimes I'd do a walk. If the directors were nice, they'd say, 'Tom, why are you walking like that?' And I'd say, 'Well, when I was very young, on Gallifrey, of course, I was taking lessons on how to walk like a Time Lord. You had to walk very, very carefully, and watch where you were going, or you'd get an electric shock. It used to make you very delicate on your feet.' And David Maloney [who directed Tom in 1975 serials *Genesis of the Daleks* and *Planet of Evil*, 1976's *The Deadly Assassin*, and 1977's *The Talons of Weng-Chiang*] would think for a moment, then say, 'Yeah. That makes sense. Okay, Tom, I'll buy that.' (*Laughs*) But really he was buying my effrontery. Sometimes, you see... sometimes... I mean, I suppose quite often... I must have got it wrong. If I suggested something, then thought, 'That was a terrible idea,' I used to instantly backtrack. That would make people laugh, and that would defuse the situation.

Rio Fanning joins the cast of 1977's *Horror of Fang Rock*.

"The other thing I used to do to the director was, I'd suggest something – I'd shout up to the gallery – then I'd say, 'On the other hand, we could do it *your* way.' There would be a pause, then the PA [production assistant] would say, 'The director thinks you might have a point there, Tom. We'll give your way a try.' I'd say, 'Well, are you sure? Because I don't want to upset anyone,' knowing perfectly well that the director was seething. But people like David Maloney – *particularly* David Maloney – oh, he was wonderful. He was the most adored of all the directors. He'd been an actor, too – he'd been in rep in Chesterfield when he met his wife – so he knew all about actors. He was good at defusing situations without humiliating anyone, and he was funny with it. Elisabeth Sladen [who played Sarah Jane Smith in Jon Pertwee's final season, and then two-and-a-bit seasons opposite Tom] worshiped David. He went on to produce *Blake's 7* [BBC1, 1979-81, of which Maloney produced the first three seasons], didn't he?"


Geoffrey Bayldon in *The Creature from the Pit*.

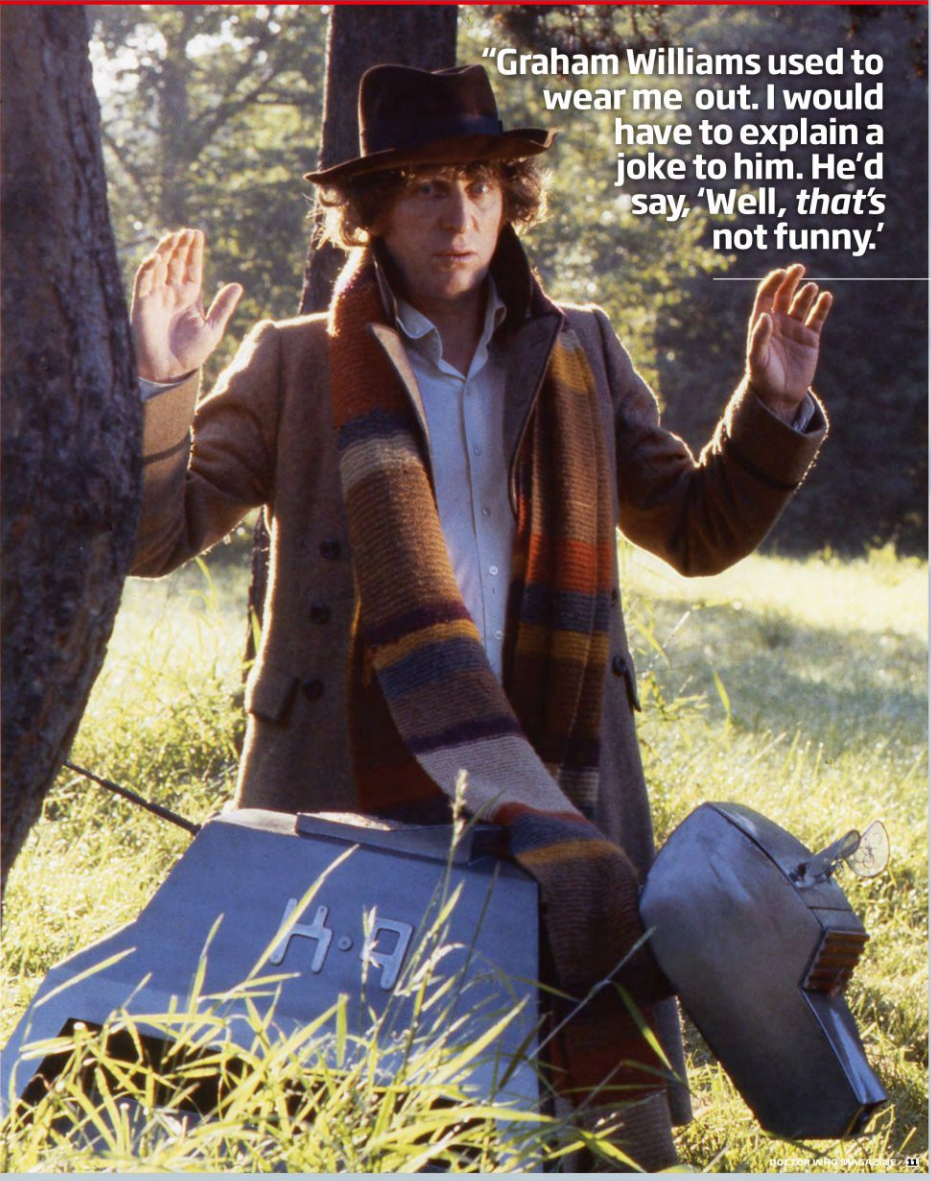
Paddy Russell.

Let's talk about those directors you didn't get on with so well. Paddy Russell [who directed Tom in 1975's *Pyramids of Mars*, and 1977's *Horror of Fang Rock*] springs to mind. Er, she didn't really like you, did she?

"She did *not*, and I gave her hell. Because it was a very, very accomplished cast [on *Fang Rock*] – people like Rio Fanning [Harker], and Alan Rowe [Skinsale], whose partner, Geoffrey Bayldon, played Catweazle [in the 1970-72 children's TV series *Catweazle*] –"

He played Organon in *The Creature from the Pit* [1979], too.

"That's right. Yes, he did. I always thought we got good supporting actors in. Some of them were absolutely wonderful to be with. And Christopher Barry [who directed *The Creature from the Pit*, as well as *Robot* and 1976's *The Brain of Morbius*] was very much admired. He had wonderful energy. But Paddy... not so much. She'd be up half the night, with models, thinking about the cameras and the set, and reading the scripts – so when she came [into studio], she had it all worked out in her head. I said, 'So where do we come in?' She said, 'I'll tell you where you come in: I'm the director, and I'm going to tell you what to do.' I wasn't going to put ►



"Graham Williams used to wear me out. I would have to explain a joke to him. He'd say, 'Well, *that's* not funny.'

◂ up with that. I said, 'No, you're not. What about what *I* want to do?' I thought, 'Let's all find out the scene *together*.' Well, she was furious. 'Tom, who's directing this piece? You can't have two directors!' Very powerful directors, like Hitchcock, if they tell you how they want to do it, you've got absolute confidence in them. But not Paddy Russell. She'd impose it." [1]

In her defence, the BBC was a very male-dominated environment in the 70s – in fact, Paddy was the first woman to direct a *Doctor Who* story – and women working in TV back then, in front of and behind the camera, had to fight to be heard.

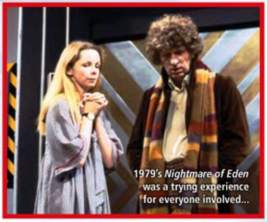
"Not all of them. Lalla Ward [who played the second Romana, 1979-81] was more than able to take care of herself. Although, I remember one particular director – I can't remember his name, though – who was terribly sarcastic with the girls, and I wouldn't have that. He'd say things like, 'You stupid woman.' I said, 'Look, don't talk to the girls like that. I can't work with you if you're going to do that.' He had a row with Lalla – of which I was entirely on her side – *actually during a take*! He stopped the recording, and walked off the set."

Could it have been… Peter Grimwade [who directed Tom and Lalla in 1980's *Full Circle*]?

"No."

I've heard he could be quite difficult.

"Yeah, he was. I got on okay with Peter, but he wasn't very inspiring on set. He was terribly intelligent – and a marvellous talker, if you were having drinks – but he never offered any help at all as a director when you were trying to resolve a scene. He was a better writer than a director, apparently. But this guy who walked off the set… well, no, he walked *out of the gallery* – oh, Alan! It was Alan somebody…?"



1979's *Nightmare of Eden* was a trying experience for everyone involved...

Alan Bromly! He directed *Nightmare of Eden* [1979].

"Yes, him. He was a very experienced director, but he didn't know how to handle people. Lalla – who was extremely witty – had said something to him that upset him terribly, and he came down to the floor to tell her that he wouldn't be spoken to like that. I had to mediate. Graham Williams said to me, 'Do you think you can do something, Tom?' But Lalla flatly refused to apologise. She was very, very inspiring in that way." [2]

This was in 1979. You and Lalla – but especially you, Tom – were at the height of your powers. That must have been intimidating for directors or guest actors coming in.

"But I wasn't just trying to be difficult. No-one would ever say that I was bullying. I couldn't bear bullying. Bullying is an abuse, isn't it? If I had a row with a producer like Graham Williams or a director like Paddy Russell, they were *my equals*. They'd stand their ground. Of course, there was a time, not all that long ago, when a confrontation between an actor – especially a supporting actor – and a director was unthinkable. You'd get sacked. When I worked for John Dexter at the National Theatre [Tom played Sir Francis Acton in Dexter's 1971 production of Thomas Heywood's Jacobean drama *A Woman Killed with Kindness*], he was a genius in many ways – he had such a flare for theatricality, and for making effects work – but he was so *cruel*. He was so hard on people. So sarcastic. There's nothing as freezing as sarcasm. It shrivels people up, which is what it's designed to do. It was intolerable. He was a monster – oh, an absolutely appalling man – and to some extent a coward, because he knew which victims to pick. I mean, he wouldn't talk to Albert Finney the way he talked to me. He wouldn't talk to Anthony Hopkins the way he talked to me. In fact, Hopkins was in the cast. One time, in rehearsal, Dexter made me do the same scene 19 times, just to be a monster! About 12 actors or more – led by Anthony Hopkins, Joan Plowright, Derek Jacobi – were waiting to come on. Dexter would go, 'Stop! Is that the best you can do, Baker? Let's try it again, and see if you can make it interesting.' Every time. On, and on, and on, and on… Nobody came to my rescue. Hopkins was timid. Joan Plowright and Derek Jacobi, who were nice people, were appalled, and embarrassed, and frightened. I noticed, the way you do when you're in that sort of state, that down to the right – to John Dexter's left – my understudy, Howard, was standing there. He was a very nice chap. Probably a better actor than me. He'd been told to stand there, and I noticed he had a belt and a sword on like I had. That was Dexter's idea of trying to bring me to life. He was waiting for me to blow up and walk out –"

Tom Baker began a relationship with Lalla Ward, who played Romana, in 1979. They married in 1981, but separated the following year.

Like Alan Bromly did on *Nightmare of Eden*?

"– yes! – to which Dexter would have said, 'Coward.' But I didn't crack, and eventually he was exhausted."

So you won?

"I won in the sense that I survived in the production, but I lost in the sense that I swallowed it. I put up with it, because I had to put up with it. I was playing at the National. You can only not bear what you can't bear. If you can stand the pain, you're still in. If he'd broken me and I'd walked out on a big production like that... I mean, I might never have worked again. I'd have been finished. But I remember, because I had a sword in this scene, it went through my head that maybe I should just go up to Dexter... and kill him! Of course, I realised that I'd get the sack, but I'd have made myself immortal. Forevermore, people would say, 'Do you remember that day that Tom Baker murdered John Dexter? He cut his head off – *yeah!* – and carried it outside, underneath his arm. When he got outside, on the Waterloo Road, there was a lorry coming down, and he rolled John Dexter's head underneath!' (*Laughs*) All that went through my mind, but I held back, otherwise you would have heard about it. Actually, I had a mother-in-law I tried to kill once."

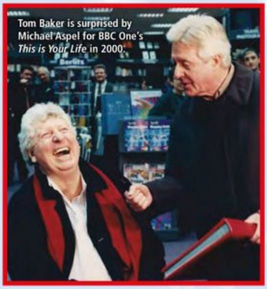
Did you succeed, Tom?

"No, but she absolutely floored me with a fantastic left-hander. I was unconscious for a fortnight. I had a bundle of hoes – gardening hoes – and I'd just come back from having them sharpened, and I had this terrible altercation with this frightful old cow [Constance Wheatcroft]. I mean, everybody hated her. I would have been a hero if I'd killed her. But I would have got life imprisonment, I suppose. I had six hoes, and I shot them off at her. Everyone was screaming, 'Don't! Christ, no!' She was hopping around like a f***ing bronco. I tried to kill her, but I missed. I missed her six times. Ah, the memories."

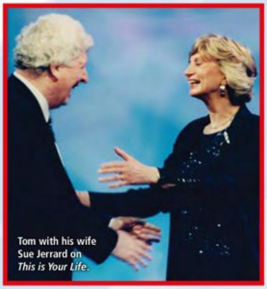
Actually, I want to ask you something else about *Horror of Fang Rock* –

"(*Laughs*) Oh God!"

– because wasn't that the serial on which you met Sue? She was an assistant film editor, wasn't she? [3] **Do you remember the moment you met?**



Tom Baker is surprised by Michael Aspel for BBC One's *This is Your Life* in 2000.



Tom with his wife Sue Jerrard on *This is Your Life*.

"No-one in his right mind would get married on April Fools' Day, except Tom Baker."

"I do, yes. At the end of this very tough shoot, as often does happen to the leading actor, I was collecting together a little group of eight or ten cast and crew to take to dinner – 'Dinner? Yes? Sure, bring your boyfriend' – and this lovely, tall girl went by, rather shyly, and I turned as she passed me, and I went, 'Excuse me, dinner?' Bit bloody arrogant of me. I don't know what possessed me to say that to her, because this girl, this assistant editor, she knew who I was – she'd been looking at me in the cutting room – but I didn't know her at all. She said, 'Oh! Yes, please.' I said, 'Good, good. You can come in our taxi.'"

Love at first sight?

"No, it wasn't quite like that. As a matter of fact, I married Lalla – after I'd known and been in love with Sue – but that [marriage to Lalla] didn't last long at all, and then I happened to make contact with Sue again. When that happened, it was just absolutely electrifying, and in no time at all we decided to set up house together, in Kent. Then we got married, 30 years ago this month – on April 1st. That was my idea. I said to Sue, 'The local press aren't going to be hanging around a bloody registry office on 1 April. No-one in his right mind would get married on April Fools' Day, except Tom Baker, because Tom Baker doesn't want anyone to know anything.' And it's true – there was no press there at all. Except, the registrar suddenly said, 'I have to ask you something very personal, Mr Baker.' My in-laws-to-be went tense, and I felt Sue go tense, and I thought, 'What's coming here?' And the registrar said, 'I wonder if perhaps I could have your autograph?' (*Laughs*) Ooh, Sue was cross, but she was relieved as well."

Is it marital bliss? It certainly seems that way.

"Yes, it is bliss. But when you're happy, life absolutely whizzes by. That's the f***ing awful thing. The downside of happiness is, it's all over so soon. Really, utterly miserable people feel they're living longer, because time passes slower. But yes, for us, it's bliss." **DWM**

FOOTNOTES

1 In **DWM** 266, Paddy Russell said of Tom: "The difference between the two stories that I did with him was quite astounding. Eighteen months was all it took... He was utterly convinced that he was the programme – and, to give him his due, he *was* popular."

In **DWM** 136, Louise Jameson, who played Leela, remembered Russell as being "very authoritarian, one of the old school. I remember thinking how great it was to have a woman to direct, but she stifled me, because everything was done by the book. I didn't really enjoy working with her." After *Horror of Fang Rock*, Russell never directed for the show again.

2 According to other people there that day – Tuesday 28 August 1979 – it was Tom, not Lalla, who got into this confrontation with the *Nightmare of Eden* director. Throughout the shoot, Bromly had proved unpopular with the cast and crew.

"The director was of the old school," recalled David Brierley, the voice of K9 on that serial, in **DWM** 231. "He was very pernickety... and Tom got so bored, so he shouted, used a lot of Anglo-Saxon..."

"Tom was getting more and more exasperated," explained visual effects designer Colin Mapson, in *The Nightmare of TV Centre*, a documentary included on the serial's 2012 DVD release. "He muttered a few asides at the end of each take that were audible and could be heard up in the gallery."

Video effects designer A J Mitchell, interviewed on the same documentary, recounted: "There was one famous comment that Tom Baker made: he stood under the microphone, and said – very loudly so as everybody could hear it – 'I thought we were supposed to have a director up in the gallery, not a commentator.'"

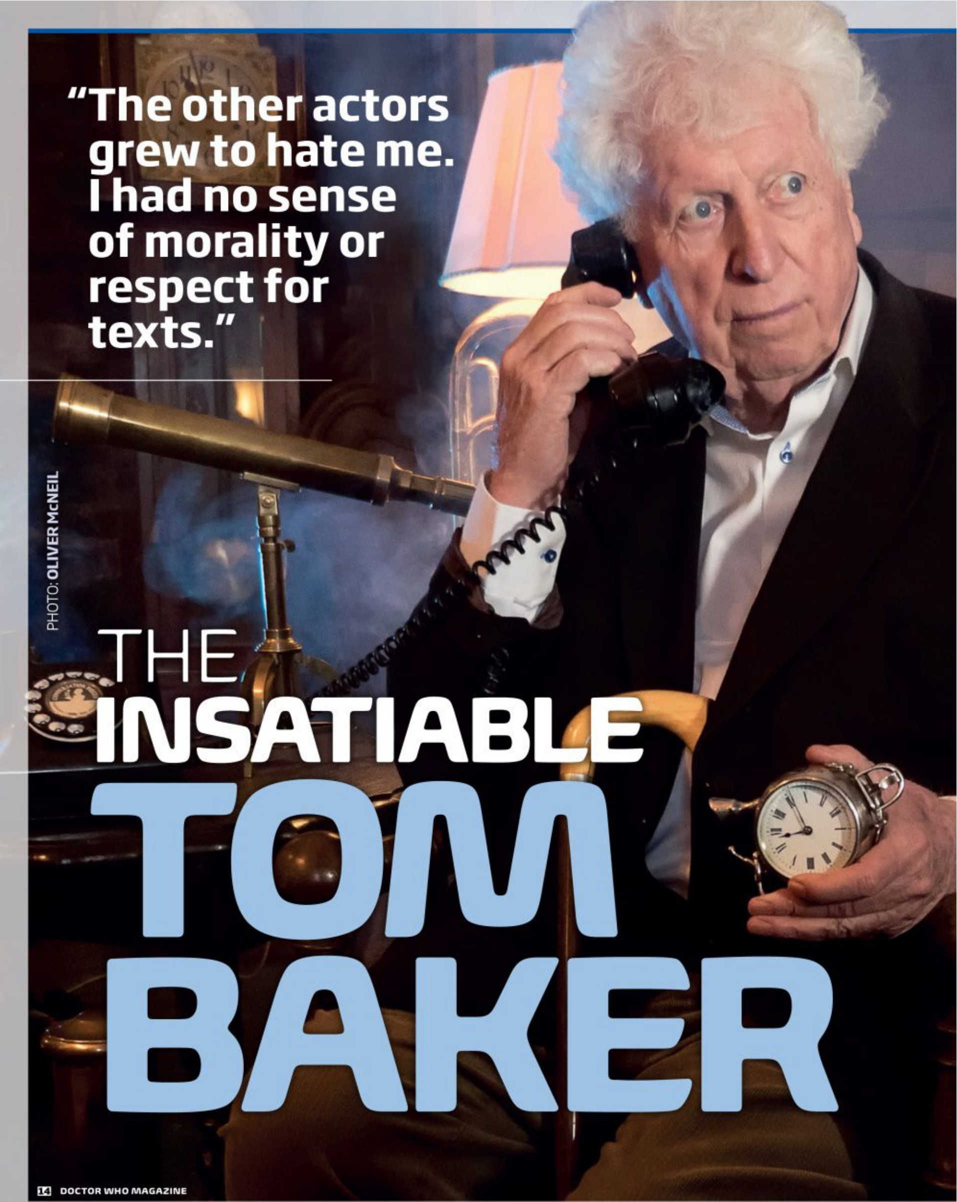
"It was only Tom being funny, but Alan Bromly took it the wrong way," added Brierley. "Tom did upset people at times, but only because of the way he said things."

Mapson remembered "everything stopping, down comes the director, the producer, and there's a big confab..."

By the evening meal break, Bromly was finding things unbearable. Cast and crew were dismissed for longer than usual. They returned to find that Bromly had departed, and Graham Williams was to complete the director's duties. "That was fine, of course, because Graham was just wonderful," Brierley told **DWM**. However, as a result of this incident, Williams decided to leave *Doctor Who*. He'd depart at the end of the season. Bromly never directed for the show again, and went into full retirement soon afterwards.

3 It was Sue Jerrard's first job in television. "I used to see Tom from afar, striding through the studios," she recalled on the March 2000 edition of BBC One's *This is Your Life*, which was devoted to Tom. "I never thought I'd meet him. And then one day I happened to walk past him in the BBC bar, and he said to me, 'Dinner?' And I said, 'Yes, please.' And we've had a few good dinners since then."

"We'll have a few more, I hope," said Tom. After *Horror of Fang Rock*, Tom and Sue became close. 'For a while, things went very well with us,' he wrote in his 1997 autobiography, *Who on Earth is Tom Baker?*. 'Then, as they usually did with me, things went very badly, which was all my fault.' He married Lalla Ward in 1980 – 'and that was the end of Sue Jerrard, I thought. But it wasn't the end at all.' Tom's marriage to Lalla lasted just 16 months. Soon afterwards, he met Sue again, and they rekindled their relationship.



“The other actors grew to hate me. I had no sense of morality or respect for texts.”

PHOTO: **OLIVER McNEIL**

THE INSATIABLE TOM BAKER

THE ULTIMATE INTERVIEW

PART TWO

"Hell is empty and all the devils are here."
– ARIEL, *THE TEMPEST*

PHOTO: DYLAN THOMAS

DAY ONE:
PRET A MANGER, BROADWICK STREET SOHO, LONDON
18/08/10

The first time I met Tom Baker, I walked in to find him clutching a Sainsbury's carrier bag, inside of which was a challah bun. It was a gift for me. He'd autographed it. 'Best wishes, Tom Baker. Aug 18th 2010.' Already, he was giving a performance. Later, he'd acknowledge as much. "Shovelfuls of Tom Baker," he'd call it, "this performance that I'm doing for you." So *that's* what this is?

The plan had been to pair Tom, then 76, with his favourite *Doctor Who* costume designer, June Hudson, for a two-hander chat. June worked on eight Tom Baker serials, including his 1981 swansong, *Logopolis*. It was Tom who proposed *two* interviews instead: one with just him, and a second with June to make a double act. 'June is a perfect darling of exquisite manners and discretion,' Tom wrote in an email, 'whereas I... I mean, I am none of those things.' (This, by the way, is when the unnerving emails from Tom started. Another read, simply, 'Dear Ben. I'm thinking. Keep watching. Tom.')

So we meet one Wednesday morning in August 2010, for this one-to-one – with plans to reconvene tomorrow, when we'll be joined by June. Today's interview takes place entirely in a Pret A Manger. That's Tom's suggestion, too. Pret is his Mecca. Thirty years ago, he'd have opted for a gin and tonic (his chosen tipple back then) in one of Soho's less reputable drinking dens – he spent half his life in them, with painter Francis Bacon in the French House, or journalist Jeffrey Bernard in the Coach & Horses – but today it's a Soho Pret. As I try to decide what to do with my challah (eat it? Or do I keep it intact, as a souvenir? Won't it go mouldy?), Tom orders us drinks. Mine's a hot chocolate; his is an espresso. And, lo, the performance continues... ►

PRET BARISTA: "Strong?"
TOM: "I'm sorry?"
PRET BARISTA: "Your espresso. Do you want it strong?"
TOM: "I'd f***ing hope it's strong. (*Dropping coins into the charity box on the counter*) Is this for tips?"
PRET BARISTA: "No, sir, for charity."
TOM: "Charity?! F***ing hell, hand me a screwdriver."

[*Etc. Etc.* We take a window seat, and I read Tom a quote from my recent interview with the then-incumbent Doctor, Matt Smith.]

"Tom Baker is probably the most definitive Doctor. I go to America, and that's who everyone dresses up as. It's Baker. It's the scarf, and the hat, and that long personality that matches his coat. It reminds you of what a wonderful history you're part of. Once you're in this show, it really latches on to you... His Doctor is absolutely the same man as mine."

The actor Matt Smith.

"The difference between Matt Smith and me is that he's an actor and I'm... well, I'm just Tom Baker."

But are you comfortable with that accolade: 'the most definitive Doctor'?

"I don't much care. I can afford to be gracious and say generous things about the people who took over from me. It's terribly important not to hurt people, isn't it? Especially people who are following on. Especially Sylvester [McCoy], who's a wonderful comedian – oh, marvellous! It's easy to be generous about this little gnomish fella with a Scots accent."

You don't often talk about your successors in the role. Why is that?

"I haven't seen much of them. I didn't watch David Tennant, though he sent me sweet messages because he's obviously a nice man. I've seen him in other things. I don't watch much television, but I saw him in *Casanova* [BBC Three/One, 2005]. I thought he had wonderful vitality in that, and I would dearly like to have seen his Hamlet. I bought it to watch on film. He was absolutely excellent; wonderfully modern. To see a fresh Hamlet is a very thrilling thing. To have pulled that off, and Berowne in *Love's Labour's Lost* [Tennant played both parts in the same RSC season, in 2008], was a prodigious achievement – especially at the Royal Shakespeare Company.

"When I was at the RSC, it was like being in a bloody monastery; actors worked from dawn to dusk, in several plays at once. It became very camp. They all listened to *The Archers* [BBC Radio 4, 1951-present], and I remember one actor saying to me, rather pathetically, 'Tom, it's our only link with the outside world.' I thought, 'Oh, f*** off! *The Archers?* You think *that's* the outside world?' My wife actually quite likes *The Archers*. I was mooted for it a couple of years ago. At the time, I was terribly enthusiastic, but the editor, a very high-powered lady [Vanessa Whitburn], decided I was too f***ing opinionated. I've talked my way out of a lot of jobs. Now that I'm so happy in my old age, I don't want to be chasing work; I need to be wooed. Anyway, Berowne is an amazing, romantic part. The language of that play is so tricky. When I was at the National Theatre, I understudied about five parts in *Love's Labour's Lost*. Berowne wasn't one of them. Jeremy Brett was Berowne. He was amazing."

Fiddling about: Tom Baker's turn as Sherlock Holmes.

"The difference between Matt Smith and me is that he's an actor, and I'm... well, I'm just Tom Baker."

This would have been in '68, '69?

"I think so, yes. Jeremy Brett was an even more amazing Sherlock Holmes [Brett played the detective in a series of Granada TV films, 1984-94]; you really believed that this man was mad, that he shot up. Now, of course, Sherlock Holmes uses nicotine patches – that's a f***ing joke. [1] Soon you'll have a *Long Day's Journey into Night* where James Tyrone doesn't drink. Back then, to be an actor, all you had to know how to do was light a cigarette. You couldn't be an actor and not smoke. Someone I know won the gold medal for smoking at RADA! Hardly anyone I know smokes now."

You've played Sherlock Holmes twice, haven't you? – in a BBC mini-series in 1982, and in the theatre.

"On TV and stage, yeah. I f***ed it up both times. Especially the one in Ireland [Hugh Leonard's *The Mask of Moriarty*, at Dublin's Gate Theatre in 1985], where I played Moriarty as well. [2] God, that was a f***ing hoot. He's become a figure of fun now, hasn't he, Sherlock Holmes? He is, essentially, now a comic character – whereas in the days when *The Final Problem* was published [in 1893], when Holmes fell off the Reichenbach Falls, in the city of London thousands of people were wearing black armbands."

We've mentioned Matt, David, and Sylvester. Did you watch any of your immediate successor in *Doctor Who*, Peter Davison?

"Poor Peter. I remember upsetting him when he took over from me, because somebody asked me, 'What do you think of your successor?' I said, 'Well, he's a marvellous all-round actor, but' – that chilling *but* – 'the amazing choice, which I think is fatal, is he already has a fictional identity, so children have to make two imaginative leaps [Davison was, at the time, best known for playing veterinary surgeon Tristan Farnon in BBC1's *All Creatures Great and Small*, 1978-90]. That isn't the Doctor.' I thought that was a mad thing to do. But it was up to them. Peter is an amazing, surviving leading actor, who's had a marvellous career. I never did get to know him, although I've met a lot of the Doctors. When people say, 'He's okay, but we prefer you,' I find myself saying, 'Oh, come now.' It wasn't easy picking up after all the work I'd done – the way I'd wrenched it. They wanted to do something different."

Poor Peter.

Is that how you felt in '74, taking over from Jon Pertwee? You must have been keen to make your mark.

"When I started, one of the difficulties was that Jon... who I didn't know... I only met him briefly for the changeover [recording the regeneration scene on Thursday, 2 April 1974], but I used to

FOOTNOTES

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[1] A dig, I presume, at *Sherlock*, the BBC's retelling of the Sherlock Holmes stories, created by current *Doctor Who* showrunner Steven Moffat and writer Mark Gatiss.

[2] In *Who on Earth is Tom Baker?*, Tom says of *The Mask of Moriarty*: 'I was making theatre history in two ways: I was the first to play Holmes and Moriarty in the same play, and the first to fail at both parts. This conviction sent me to my bed... For nearly the entire run, I only got out of bed to go to the theatre for the performance. Sue came over for a few days and consoled me, but I could not shake off the despair.'

meet him afterwards, at certain dos or in voiceover studios... and Jon was an insufferable know-all. He was very knowledgeable, very clever, but he didn't wear it lightly. He always knew better than you did. I can't bear people who are certain about everything. He thought I was plainly mad. But he was terribly easy to tease. When I discovered this chink in his armour, I would tease him mercilessly, especially if there were a lot of people there. I used to take the piss out of him. He liked the idea of big sums of money for voiceovers, so I would say to whoever I was with, but in Jon's earshot, 'Somebody offered me £15,000 for a voiceover the other day, but it was whippet s***, so I turned it down, because it was going to take a whole hour!' This wasn't true, but I could hear Jon's heart pounding. In fact, he died from a heart attack shortly after that. I think that's why. And he actually found it physically impossible to buy a drink. So did Douglas Camfield [who directed Tom in 1975's *Terror of the Zygons*, and 1976's *The Seeds of Doom*]. I was in a lift once, and I heard Jon say to Douglas, 'Did you get away without buying one?' He said, 'Yes!' Jon said, 'Me too!' Isn't that amazing? They actually *could not* buy drinks. It's a strange anxiety, that. (*A pause*) Do you think your readers are going to enjoy this?"

You know they will, Tom. You were about to talk about the difficulties of taking over from Jon...

"One of the difficulties was that Jon had jumped on the part so hard that all the writers – and it was the same pool of writers, largely – were still writing for him. They didn't know me. My first scripts arrived, and they were a load of old, middle-class whippet s***. An awful lot of television writing at that time – not all of it, but a lot of it – seemed to me to be middle-class sarcasm. It still goes on a lot, doesn't it? Men putting women down, that kind of s***e. There was something terribly kind of substandard Holmes and Watson about them, and something insufferably middle class. Sherlock Holmes is a good example of that insufferable f***ing pomposity. Holmes is a pompous prick, really, isn't he? I mean, it's okay if it's the Brigadier behaving like that, because no-one could do pompous like Nick Courtney [who played Brigadier (formerly Colonel) Lethbridge-Stewart of UNIT, 1968-89, appearing opposite Tom in two serials, *Robot* and *Terror of the Zygons*] – he was the most pompous man that ever appeared on television. That was his genius. He would have been a wonderful Dr Watson. His very pomposity made him adorable, because no other actor is loved more than Nick. But I couldn't be pompous. I was reading these scripts – hearing, such as it was, the rhythms of the speech – and it didn't please me at all. But I had to swallow it."

So if you were presented with a script that you didn't feel was up to scratch, you just... kept quiet?

"In the early days, yeah."

That doesn't sound like Tom Baker.

"(*Laughs*) If I didn't understand it – no-one understood it, really – I used to just say it fast. I'd whiz through it. It was barmy. The whole thing was irrational and silly, but played with a kind of bravura – a seriousness – that made it wildly funny. That was right up my street. I was only experienced in that one area: preposterous science fantasy. I realised that people liked what I was doing – my big eyes, my double takes, my silly hair – as long as I was sincerely silly. I was utterly convinced by my own silliness and ►

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◀ my own sincerity. Yeah. Like Tony Blair. I've always found that nearly everything I do is funny. I got huge laughs when I played Macbeth."

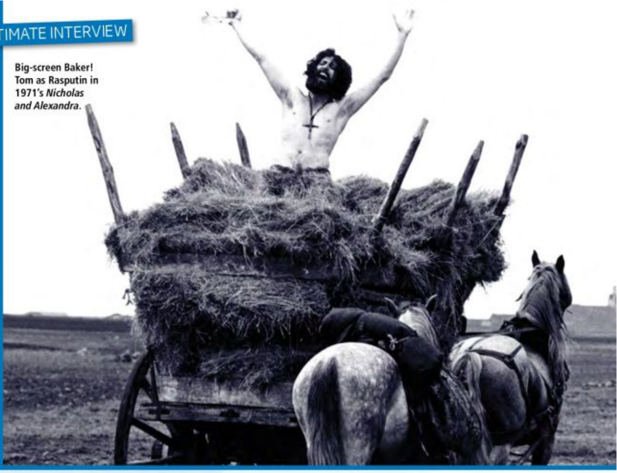
How so?
"My incompetence, I suppose. The double takes I did. The audience absolutely erupted. It fetched the house down. People flocked to see me - the comic Macbeth!"

And your fellow actors?
"Oh, the other actors didn't like it. They grew to hate me. They were saying, 'Tom Baker? What a w***er.' If audiences laughed, I was quite likely to go into a routine. I had no sense of morality or respect for texts. Tragedy considers the human condition to be very serious, and people go along with that, but if you were playing Macbeth in Africa, or *Twelfth Night* in India, you'd have a different reaction altogether. They might be screeching with laughter. I mean, Othello is obviously a prick, isn't he? The language is absolutely sublime, but we can still laugh at him for swallowing this guff. And why does Iago do it? Nobody knows, and it's hilarious. And *King Lear* - all that bitter comedy of this mad old man, this power maniac, who is redeemed, of course, by the language, but achieves salvation too late. I said to Michael Gambon, 'It's a very funny play.' He said, 'Yeah, Tom, *I* didn't get many laughs.' After *Doctor Who* was over, when I went back to the theatre, it was even harder, because there were fans coming to see me, and they weren't really theatregoers. When they came to see me in an *An Inspector Calls* [Tom played Inspector Goole in a 1987 production of JB Priestley's play], not wanting to disappoint them, I actually sometimes slid things in. I didn't use the sonic screwdriver, but I did *Who*ish things, which would make the fans absolutely squeal - which the other actors hated."

Back to '74... were you nervous about taking on the role of the Doctor?
"No, I was poor."

So you were just glad to have a job?
"Yeah. I'd had a flirtation with movies, but that had ended, and I was sleeping on the floor of a flat on Bourne Street [in Pimlico], right on the edge of Belgravia. I was really dependent on the kindness of... well, I was living with an old man whose house it was, who let me have a room. It was a nice little house, and his daughter-in-law was very kind to me, but it was getting very bad, because I wasn't a boy then; I was at the end of my 30s [Tom turned 40 just 18 days before he was offered the part of Doctor Who]. It was time I'd done something."

You'd played at the National opposite Olivier, and made several films.[3] That's more than most actors achieve in a lifetime.
"Yes, I was in *The Merchant of Venice*, and got a hundred ovations. Christ, man. I think I was the last actor at the National to black up. It's unthinkable now, isn't it? And I'd done *Nicholas and Alexandra*. I suppose, in a way, everyone wants to be a movie star, and I took to it like a duck to water. It was incredible the speed at which I got into champagne! (*Laughs*) I thought I was on my way to stardom. But then the work dried up. By '73, I was working on a building site [at 72 Ebury Street, London, as a drill operator and hod carrier], making the tea. It was a bit of a comedown from the National, and *Nicholas and Alexandra*, and Pasolini. I'd had a taste of glamour - of really serious glamour - and it was slipping away."



Big-screen Baker! Tom as Rasputin in 1971's *Nicholas and Alexandra*.

When you landed *Doctor Who*, did you give up wanting to be a movie star?
"Yeah, then I didn't care. In the days before the video recorder, if you were a star in a big telly series, you'd really stop the traffic. Coaches with 80 children on them would pull over, just to see me. It was a great relief to me. And it's a wonderful part, isn't it? It's *your* part. The joy of *Doctor Who* was, it was entirely me. It was just wonderful to be entirely myself. It was no effort. And I've never, ever done any acting since. When I realised they liked Tom Baker, that's what they got. It was entirely me. Tom Baker in space. Shovelfuls of Tom Baker. Like you're getting now. This performance that I'm doing for you."

Yes, this is what I'm worried about.
"You're worried? Why are you worried?"

That this is a performance.
"And that worries you?"

A bit.
"(*Laughs*) Right."

When you took over as the Doctor, did you feel at all intimidated by your predecessors?
"I was slightly apprehensive, but I didn't know the programme, because I didn't watch *Doctor Who*. I didn't watch it when *I* was in it - I was keen on the football results on a Saturday, and going to the pub, and talking bollocks, but not *Doctor Who* - and certainly not *before* I was in it. Actually, there was a time when I did watch it - a brief time - when Patrick Troughton was in it. I do remember thinking, 'That's an interesting programme, with that funny little pixie guy.' He was a formidable dramatic actor, too. But I didn't have to gauge myself against the others - against Jon Pertwee, or Patrick Troughton, or William Hartnell - because they were different people. They were aliens. Or I was the alien. We were aliens to each other. Well... Jon Pertwee, who was fantastically stylish and accomplished, was not an alien, was he? He was an Edwardian gentleman."

He wanted to be James Bond, I think. Maybe with a hint of Q.
"Or he would have been very good as Raffles, the aristocratic burglar of the Hornung books. But for my first few seasons - Christ, not just the first few seasons; *still*, 40 years later - the biggest influence on *Doctor Who* is Jon Pertwee. He was a generation older than me, when everyone in drama spoke in that posh, elaborate, pseudo-Edwardian way. 'It would appear to me...' 'My dear fellow...' 'Now, look here...' I was supposed to be an alien, but it was written like I was a BBC announcer. It was Jon Pertwee they were writing for. I said, 'Why don't you write for Tom Baker?' No-one ever did, really, I don't think."

So from where did you find your 'inner alien'?
"Well, my religious background, and all that tumult of losing my faith, and finding crumpet, so God got the elbow... There is nothing like being brought up in a fantastically prejudice religious faith. Religion is all absolute f***ing nonsense, isn't it? I said to a guy recently, a little preacher in Northiam, I said, 'Do you actually believe in the resurrection of the body?' This fella was a Methodist. He said, 'Well, Tom, maybe the jury's still out on that one.' (*Laughs*) I thought that was a nice way of wriggling out of it. But I'd been brought up actually believing that you could take a cracker - a little round cracker, just bread - and the priest would say some magic words - '*Hoc est corpus meum* [this is my body]' - then he'd crack open the cheap sherry and say, '*Hic est enim Calix Sánguinis mei* [this is the chalice of my blood],' and at that moment, although it looked like a cracker and cheap sherry, and it was, we believed that it was the body and blood of Christ. We were in it for the cannibalism! We couldn't wait to gobble God.

"So when somebody said to me, 'I want you to do this with the sonic screwdriver,' or 'say this gobbledegook, Tom,' it was nothing compared to the way I'd been brought up. When you're brought up on someone doing a trick like feeding 5,000 people with five loaves and two fish, and then there were 12 basketfuls left over... or when you've got a guy who can walk on water, and do all these miracles, casually... or a guy who defeats death, who rises from the dead... I mean, being an actor, the extravagance of imagination needed to play a Time Lord, was easy-peasy, really. Yeah. He was a bit of a show-off, wasn't he, Jesus? And you see how fickle the public is? They ended up crucifying him, even after tricks like that. But I'd had a long, *long* education in believing in this whippet s***, so all that nonsense on *Doctor Who*, any kind of insane idea, was a doddle. I'm a bit of a nonsense person, really."

When you joined *Doctor Who*, the Brigadier and UNIT were in the process of being phased out of the show. Were you happy with the new line-up of you, Elisabeth Sladen, and Ian Marter [who played Harry Sullivan throughout Tom's first season, and in two serials the following year]?

"Ian shouldn't have been in it. Ian was only in it because the BBC had originally offered the part [of the Doctor] – or were considering offering it – to Richard Hearne [famous for his clownish 'Mr Pastry' act that had been popular on TV in the 50s], who was an old man then. If they'd given it to him, he wouldn't have been able to run about like I could, so they got in powerful Ian. When I was cast, Ian was already under contract."

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As was Lis Sladen.

"Yes, and I was terribly flattered by the attention of Elisabeth, who adored me. She found me funny. I loved her. She used to say, 'Listen to Tom. Tom will know how to do this,' which filled me with confidence – because underneath that sweetness, she's deadly precise. I'd think, 'Hey, if Elisabeth likes it, it's going to be all right.' But she didn't stay long. She got out while the going was good. I got on terrifically well with Mary [Tamm, who played the first Romana throughout Tom's fifth season, 1978-79], too. In reality, the TARDIS is smaller on the inside, and it was always pleasurable when I was stuck in there with Mary. I didn't get on so well with Louise, especially to begin with. She didn't stay all that long either. She said I was cold – which seems an amazing word – and aloof."

Were you?

"I don't know, really. By the time Louise was going, I was fond of her – and now we're very friendly – but I thought we could have done more with Leela. I wanted, sometimes, the girls to kiss me. Imagine the publicity. Leela kisses the Doctor! I wanted to play it as though it had never happened before, the amazing thing of being kissed by a pretty girl. The Doctor would say, rather pompously, 'Would you mind doing that again?' Amazing moments like that would amuse the children. I used to like putting things in just for the children. Or sometimes, when the Doctor was a bit wounded, he might say, 'Could you give me one of your kisses, please, Sarah Jane?' I'm not talking in any kind of way about sex, you understand. Although, I believe nowadays he drops his tongue down his assistant's throat all the time. I don't know. I don't care about that."

The Doctor gets kissed from time to time on TV, but it's never in a sexual context; rarely even in a romantic one.

"Is it not? Well, I don't watch it. But I meant it as in he'd score on the alien side. Kissing was something that the Doctor wouldn't know about. When you have two hearts, and you come from another constellation, and you've been everywhere, and you have a tremendous mind in some ways, but a very feeble one in others… what is the limit? I used to suggest these things, and they'd say, 'No thanks, Tom.' Or, 'I don't feel it' – something really naff like that. They'd fob me off. The BBC is good at that. I was used to rejection."

A BBC air hostess! Tom's final two companions: Tegan (Janet Fielding)...

... and Nyssa (Sarah Sutton).

"I wanted, sometimes, the girls to kiss me. Imagine the publicity! Leela kisses the Doctor!"

As time went on, did you become more confident about suggesting crazy stuff?

"I let loose all sorts of ideas; not serious or brilliant ideas, but ideas nonetheless. I was very opinionated. Gradually, I began to change bits and cut bits, and that caused certain tensions with certain writers and directors. You see, I wasn't always happy. By the end, we had at least three companions – in a 25-minute show! – which was too many. One of the girls was an air hostess [Tegan, played by Janet Fielding, who joined in *Logopolis*] – not at all to my taste. I'm not interested in air hostesses in space. Unless they're amazing. But not a BBC air hostess. It was dull. And another girl, I've forgotten her name..."

Sarah Sutton, who played Nyssa.

"What could be sweeter than Sarah Sutton? Sweet children they were, but they were standing around most of the time with nothing to do or say. That was under the edict of John Nathan-Turner. I don't mean that John did that deliberately, but he must have known it wasn't interesting to me. At that time, John and I simply did not get on. He'd waited a long time [to be producer], and suddenly he had the power. He wanted to make his mark. We had some ferocious disagreements about scripts and scenes. But he wasn't going to get past me easily. Management would say, 'But Tom is the star of the show, and we've got ten million viewers,' and John would say, 'Yeah, but I'm the f***ing producer!'

"When I said that I wanted to leave, John accepted with alacrity. He must have been very relieved, and I was glad to be gone. I wasn't getting on at all well with John, or with his boyfriend Gary [Downie, production manager on various 80s episodes] – because obviously Gary was sympathetic to John. One time, I actually resigned. It caused absolute murder."

This was during Graham Williams' producership? [4]

"Yeah. Bill Cotton [the Controller of BBC One, 1977-81] rang Graham in a panic. 'What do you mean Tom's resigned? He can't! This is our big Saturday-night show.' In the end, they talked me round and told Graham to stand back. He was the dearest chap who ever drew breath, but he was used to dealing with people who were saner than I was."

I imagine you're quite formidable in a quarrel.

"You mean that I'm irrational?"

I mean that you're tall, and loud, and erudite... You can intimidate people quite easily.

"The problem is, I'm *too* big. I'd much prefer to have been your height [5'9"]. Star actors are mostly average size. Very few tall actors make it in the theatre. It was difficult for me to play a servant, for example. I don't know, I might be intimidating. I can't bear loud, overbearing people, and yet I suppose I am loud and overbearing."

Some of your *Doctor Who* co-stars have said they found you difficult to work with.

"I always try to excuse myself in the sense that I meant well. Years later, I remember one drunk actor, a young man, stopping me at the National – he was very pissed – and he said, 'You know, I was in *Doctor Who*. It was my first job.' I thought, 'F***ing hell, what's coming now?' He squeezed my arm and said ►

FOOTNOTES

[3] Tom played Rasputin in Oscar-winning 1971 movie *Nicholas and Alexandra*, for which he was nominated for two Golden Globe Awards (for Best Supporting Actor, and Most Promising Newcomer). He also appeared in Italian director Pier Paolo Pasolini's 1972 version of Chaucer's *The Canterbury Tales*, as an impoverished painter with voodoo power in 1973 flick *The Vault of Horror*, and as evil sorcerer Prince Koura in 1973's *The Golden Voyage of Sinbad*.

[4] The end of 1978 marked a low point in Tom's ongoing disputes with Graham Williams. The final serial of Season Sixteen, *The Armageddon Factor*, was recorded that November (for broadcast the following January and February), and almost ended up being the Fourth Doctor's swansong. Tom resigned from the role in late December, after his suggestions for a new companion to replace Mary Tamm – including a short, fat woman, and a shoulder-mounted, talking cabbage – were ignored. Over the years, Tom's other suggestions for companions have included a frog, a parrot, foxes, badgers, and a whale.

“Because of his amazing appearance, Matthew Waterhouse should have played Adric like Sabu - a little wild boy that we found somewhere.”

– quite tearfully, in the way that actors are so easily tearful – ‘You were very good to me, Tom. I only had a couple of lines, and you built it up for me.’ I would always go out of my way to try to make it a party. I always wanted the other actors to score. I was never jealous of their jokes or good lines. But I'm interested to hear how people found me...”

[For every instance – and there are plenty – of one of his co-stars raving about Tom's professionalism, his imagination, his vitality and his commitment to the show, you can find another, contradictory remark. I read him some examples.]

Louise Jameson: “It was very hard to establish a rapport with Tom.” Mary Tamm: “I liked him, but I don't think a lot of people were that keen on him.” Sarah Sutton: “I just felt that I was walking on eggshells the whole time.” Janet Fielding: “He was in a bad mood permanently.” I think Douglas Adams [script editor, 1979-80] might have summed you up best: “Tom is one of those people who oscillated between being one of the most wonderful, awesome, engaging people you have ever met, to someone you would gladly shove off a cliff.”

“Ahh, Douglas used to encourage me and my excesses. Somebody read me out a snippet from an interview in *The Daily Mail* the other day, where some actor – I think he'd written a book or something – was talking about how difficult I was to work with. Matthew someone...?”

Matthew Waterhouse [who played Adric for the majority of Tom's final season, and for a year opposite Peter Davison].

“This actor, he was in *Doctor Who*. This was donkeys years ago. He was a little guy in *Doctor Who*. I didn't take much notice of him. He says, in this interview, how coarse I am and how drunk I often was. [5] *The Mail* rang up immediately, but I didn't want to make a big thing out of it, or suggest that maybe Matthew is exaggerating just to sell a few books... Is he still an actor?”

He's a novelist now, mostly. To be fair, Matthew was only 18 when he joined the show. He was inexperienced. In fact, I interviewed him earlier this year. According to Matthew, on his first day on set, you only spoke to him once... and that was to tell him to “Piss off”. Might you have behaved a little harshly towards him?

“I'm bound to have appeared unfair to some people. There are plenty of other people who say that I was amusing to work with.”

I've got a quote here, from my interview with Matthew. “You want to work with actors who are fun to be around and generous, and Tom was not by nature a generous actor... He could be pretty unpleasant at times.”

“Look, I don't want to be unkind about Matthew, because he was a tiny little fragment, really. I don't know how he arrived on the scene, but he wasn't a trained actor. John found him in the post room, I think. Matthew didn't know what was going on. Because of his amazing appearance, he should have played Adric like Sabu – a little wild boy that we found somewhere, who couldn't speak. I would talk to him rather like Basil Fawlty talks to Manuel [in BBC2 sitcom *Fawlty Towers*, 1975-79] – a lot of hard questions – and he'd just nod or shake his head. But John didn't like that idea.”

This seems to be a running theme. Were any of your ideas ever taken up?

“The thing is, they didn't actually like ideas in Series and Serials. It drove me bloody crazy.

You had a lot of egos in that department. If they suddenly had Tom Baker trying to interfere, or trying to have a parrot as well as a dog [robotic dog K9 débuted in 1977's *The Invisible Enemy*, and travelled with the Fourth Doctor until 1981's *Warriors' Gate*]... They never saw it like I saw it. They just found me barmy, and I found them pedestrian. (*Sigh, and a long pause*) If the dog can talk, why can't the parrot?"

You say that you're bound to have appeared unfair to some people –

"(*Cutting in*) I was the one who was always out front with the children. I was in schools and on the road. I was insatiable in my desire to be near the audience. I signed thousands of birthday cards. I was a hero. That was a wonderful thing; so agreeable to one's ego. I had never felt so real at a time of my life when I was so utterly fictional."

You were becoming consumed by the part?

"I don't know. You might say that of anything that's very successful in somebody's life. What happened was, other people were changing - directors would retire or go to other jobs, and so would producers - and I was still there, so the incoming people had ideas about how the programme should be, but I knew every storyline. I knew, often, where they'd stolen it from. I knew all the jokes. I'd say, 'We did that last week.' I was extremely demanding. Quite a lot of the time, I used to put in lines that they'd cut afterwards, and I don't blame them for that. I was an obstacle."

Did anyone on *Doctor Who* intimidate you?

"I don't think I was intimidated by anyone."

Lalla Ward once said, "I think Tom actually admits that he feels intimidated by me, in the nicest possible way."

"I wasn't intimidated by Lalla, although I have such a regard for her. I was very *impressed*, not intimidated, by the standard of visiting actors, too. I was just very thrilled to be with them in something that I knew more about than they did, and then see them swiftly get onto it. You'd see their wonderful skill. I remember the bliss of working with Graham Crowden [Soldeed in *The Horns of Nimon*, 1979-80]. He got the laughs. There was no-one quite like him. Wonderful man. He was considered for Doctor Who at one time."

Yes – when Jon Pertwee left. But he wasn't prepared to commit to a long-running series, so you were offered the role instead. [6]

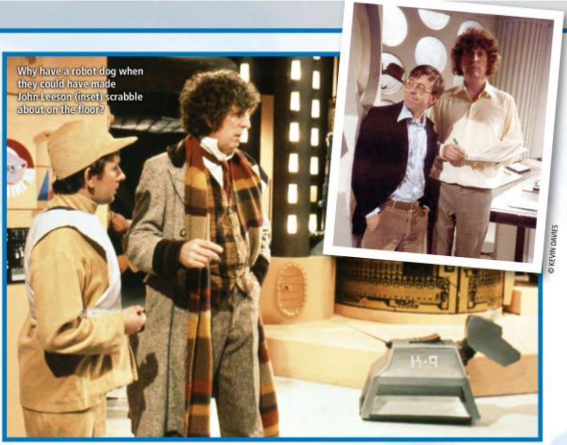
"(*Laughs*) An actor's life."

I interviewed Graham Crowden years ago. He said he turned down the part because he didn't want to be typecast, and he didn't want to be on TV as a "commercial product".

"Is that what he said? It never occurred to me that I'd be typecast, although I was. And I never thought of the role as commercial, because I was... well, I was playing this slightly messianic alien. He isn't violent, he doesn't get his leg over the girl, he doesn't steal, and he's rather wry, and adorable, and mysterious - because he has no girlfriend, and he obviously has no relationship with the assistant, so that leaves a lot of room for people to think, 'Yeah, he's special - the idea of a chaste guru who doesn't drink.' He's lived for 900 years or something. He lives the life of the old patriarchs of the Old Testament. That's not commercial. He's special."

And hugely profitable for the BBC.

"Well, yes."



Why have a robot dog when they could have made John Leeson (inset) scrabble about on the floor?

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Did that ever bother you?

"(*Thinks for a bit*) I remember going along with K9. They lumbered themselves with a mechanical dog, which was technically terribly difficult to work with, because it wasn't very powerful - it would topple if it ran over a cigarette end - but an enormous amount of money was made out of marketing K9, so we couldn't get rid of it. Every two-shot, I was on my knees, or you couldn't do two-shots. That's why I've got bad knees now, what with being a monk in my youth, praying to God, and then on my knees in front of bloody K9. My idea was that John [Leeson, who voiced K9, 1977-79; 1980-81] should play him on his hind legs, in a dog suit, and have a tail as well. But they didn't like that idea. They didn't like it at all. I don't understand why. They didn't really think that John could do it better than the dog, but he could have. Being my creation, we could have had a robot that was so wonderful - a robotic dog that walked around on its hind legs, and he could have answered the phone, and maybe flossed his teeth. That was the sort of thing I would think about. But by the time we were rehearsing, the bloody dog had been built, and someone was thinking, 'Big merchandising opportunity here!' I didn't much admire Graham Williams for not spotting how clever and wonderful John Leeson was.

"It was really rather like, in the earlier days, I had that wonderful line [in *Genesis of the Daleks*], 'Have I the right?' I was about to connect those wires and destroy all the Daleks. David Maloney joked, 'Don't connect those wires, Tom... or Terry Nation [the writer who created the Daleks] will sue us!' In rehearsal, I used to say, 'Have I the right?' - and then, to make David laugh, 'There's Terry Nation to consider!' Because Terry made a fortune out of the Daleks. He was a nice man, but the moment he became immensely rich, he became the biggest bore in Europe. He couldn't stop complaining about taxes. They used to deliver his money in a f***ing great lorry, and still he didn't want to pay any tax. When you're earning huge sums of it, you've got to give some back. What was ▶

FOOTNOTES

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5 In fact, Waterhouse hadn't granted an interview to the *Daily Mail*; their 'exposé' comprised quotes lifted from his recently-released autobiography, *Blue Box Boy*. 'Tom Baker, who played Doctor Who for seven years, has been branded a ranting, boorish drunk by one of his co-stars,' declared the paper, reporting that Matthew 'recalls how chain-smoking Baker would arrive late and dishevelled from lunchtime drinking sessions'. Tom's agent, Michael Emptage, told the *Mail*: 'Tom is a well-respected and popular actor, and I don't think we would want to comment on this.' This was four days before my interview with Tom in Soho.

Despite being written – for reasons best known to Waterhouse – entirely in the third person, *Blue Box Boy* is a good read. 'Tom Baker had become the very standard of bohemian individualism,' Matthew writes of his time working with the actor. 'He was "arty" to people who did not know what "arty" was... For children of Matthew's age, his version of Doctor Who was the defining oddity on which they imagined they could model themselves, the embodiment of what it meant to be eccentric in an old-fashioned, slightly poetical way... That Tom could create such widespread delusions among very ridiculous people might be an outré sort of genius in itself. Everyone loved Jon Pertwee's Doctor Who, but no-one ever called Jon Pertwee a genius. They called Tom Baker a genius all the time.'

Blue Box Boy

6 As well as Scots thesp Graham Crowden and the aforementioned Richard 'Mr Pastry' Hearne, other actors Barry Letts considered for the role of the Fourth Doctor – before Tom – include David Warner, who turned down the offer, feeling that the role was beneath him (he would later play Professor Grisenko in 2013 episode *Cold War*); Michael Bentine, cofounder of BBC radio's *The Goon Show*, who was turned down after suggesting he wanted major script input; Bernard Cribbins, who was turned down after suggesting he wanted to bring more violence into *Doctor Who* (he would later play Wilfred Mott, Donna Noble's grandad, in *Doctor Who* between 2007-10); Ron Moody, who had, in 1969, been first choice to replace Patrick Troughton; *Carry On* star Jim Dale, who was interested, but had commitments for the next year; and another Scots actor, Fulton Mackay, whose portrayal of Dr Quinn in 1970 serial *Doctor Who and the Silurians* had impressed Letts.

so special about him? It's weird how money spoils people. It's terribly corrupting. I used to say to Terry, to wind him up, 'I love paying tax.' He'd say, 'Well, you're off your f***ing head.' The thing is, it wasn't really him, the Daleks, was it? A BBC staff designer created them."

Raymond Cusick [who designed the Daleks in 1963, based on the description in Nation's script] got paid next to nothing.

"Oh no, be fair to Terry – he made millions, but he did give £50 to Ray! And asked for a receipt. Imagine what Ray felt after that. Yes, I remember, because he used to beg outside the BBC. I used to give him half a crown."

Ha! Oh, c'mon – how much of what you say is, basically, bollocks?

"Really, I... actually, it depends on who I'm talking to. Some people call it *entertainment*. When you're meeting people, they expect you to be amusing and entertaining, and not tell them boring stories from the *Daily Mail*. I'm licensed by the sort of work that I've done –"

Licensed?

"I mean, because everybody knows me. It's my duty."

You see it as an obligation?

"A responsibility, maybe. Yeah. It's my duty to be pleasant and surprising, and to enjoy being with people. In some ways, it's a reaction to my miserable, buttoned-up origins in Liverpool – very Roman Catholic, very strict. You must have noticed they're very pious, the Catholics. The thing about being a Christian – a believing Christian, of course; most people who say they're Christians are liars – is that you're never alone, because God is everywhere, so you have no privacy. There's this terrible self-consciousness all the time, because you're beset by spirits. Insane Christians, like the Roman Catholics, believe in angels as well. They walk in a special way – I won't do it now, it might embarrass you – because often they're dying to go to the lavatory, but they're plucking up the courage, because not only is God in there, but also they've got a f***ing angel on their shoulder. It's difficult to have a spontaneous, Rabelaisian bowel movement with God and an angel watching. There's something so obscene about Christianity, as one is brought up to despise oneself; the whole notion of original sin. It's a beastly, vile kind of way of educating children. My earliest memories of all that f***ing finger-wagging are of Father Deacon saying, 'Just remember, Baker – you're nothing.' I'd say to my mother, 'Father Deacon told me this morning that I'm nothing.' She'd say, 'Did he? Well, he's a very educated man.' (*Laughs*) Isn't that amazing? 'Too right you're nothing,' my mother would say, 'and I'm nothing either. And we're poor, thank God' – which was strange, I thought, to be happy to be poor, to be believing these thick, opinionated Irish priests.

"I cottoned on quite quickly that sinners were more important than saints, because there was more rejoicing in Heaven at the repentance of one sinner than at all the saints that were in Heaven. Just like the police don't want a civil society with no crimes, because they'd be out of a job, there's no reason for the church to exist without sinners. It's a terrible paradox, isn't it? There were some wicked boys on my street, in Liverpool, who used to take the piss out of me, because I had a reputation for being pious and going to church. These were Protestant boys, Irish non-Catholics from Ulster – or, as we called them, Orange Lodgers. They used to pin me down – not literally, because I was quite a strong lad – and say, 'Jesus died for *us*, y'know.' I'd say, 'He died for *everyone*.' 'No, no,' they'd say – because they were cleverer than I was – 'he died for us, 'cause we're sinners, aren't we?' Then they'd dance down the street singing, 'Ee aye addio, Jesus died for us.' Wicked sods. I suppose they all became very successful. Fancy being on to that wonderful, weak link in the chain of our reasoning. Fortunately, now, I can laugh hysterically at that kind of madness – I can bend it towards laughter, towards mockery – but that's where I come from. I was brought up to hate myself."

Nation and Cusick.

Another taxing storyline from the mind of Terry Nation.

"It's weird how money spoils people. I used to say to Terry Nation, to wind him up, 'I love paying tax.'"

So when was the first time you did something sinful?

"Well... the first sinful thing, of course, is w***ing. That was a terrible, *terrible* sin. It was a colossal sin. It caused utter torment in all pious Catholic boys. It wasn't just a sin of an illicit, forbidden pleasure; it was a sin on a scale that no-one in the world had ever seen, because it was genocide. *Do I have the right?* When you spill your seed, it isn't one seed; it's millions of seeds – you don't need to be a biologist to know that – therefore I was killing millions of unborn babies. Not only me, but we were all at it, so the genocide in Liverpool was huge."

Particularly in Liverpool?!

"Yes, *particularly*, because of the sheer repression there. It must go on in other places and in other religions, but... When you repress something, it doesn't go away. You'd have to go and steep yourself in sorrow instead, and confess this sin, feeling terrible – feeling *ill* – as you told the priest how many times you'd done it, and describing how much you enjoyed the pleasure. Then the priest would say, '*Ego te absolvo* [I absolve you],' and – ohh! – you felt better. You'd walk out, and you were in God's grace again. I know there wasn't much traffic, but there were bombs dropping [when Tom was growing up, during World War Two], and you were afraid that something might happen to you before you could confess. It made me very frightened, because you knew perfectly well, if you died like that – if you died before you got to the doctor, the sin doctor – then you went to Hell. That's why Hamlet didn't kill Claudius when he had the chance, when he [Claudius] was praying. Hamlet said, 'Now might I do it pat,' but if he did that, he would send Claudius to Heaven, whereas Claudius had sent Hamlet's father to Hell – 'with all his crimes broad blown' – before he [Hamlet's father] could repent his sins. So you wouldn't leave it and say, 'I'll go tomorrow.' You couldn't live with that terrible fear. In those days, in the churches, there was always a light on. At any hour, someone was confessing. The Devil isn't interested in me nowadays, of course. When I was young, he used to call me regularly. Not now. The phone is dead."

How do you feel towards religious people now, then?

"I have, sometimes, a great deal of difficulty keeping my temper with them. They don't like having the piss taken out of God, do they? I make jokes about God, and it outrages them. I've learned, actually, that you can be talking to someone about football, or cricket, or crumpet, or having yet another pint, and you don't always realise that this person has this amazing *other* personality, where they believe in this whippet s***. People are amazingly irrational, aren't they? I suppose that's why they love *Doctor Who*. In cricket, you have rules. In football, you have rules. In the Roman Catholic Church, you have rules, and a f***load of incense. But in *Doctor Who*? There are no rules. You invent them as you go along. No physics at all. That's what's so attractive about it, isn't it?"

And how do you look upon your younger, religious self?

"Well, it's a different person. We are different people. How old are you? In your 20s?"

I'm 27.

"I'm 50 years older than you. If, when you're my age, you re-read a book that you read when you were 27, it's a different book, in a sense, and you're a different Ben. As a professional actor and self-deluder, I can be eight or nine different people in a day, or have amazing impulses. In real life, we want to have a nice house or flat, with a garden, and a dog, and a nice partner of some sort, and nice neighbours, and a clean street, and for the trains to run on time. That's in real life. But in our imaginative life, that would bore us all to death. In our imaginations, we want tumult, and duplicity, and adultery, and treachery, and murder, and tsunamis all over the place. That's the difference, isn't it? Sometimes, I glance around on a train or a bus, and wonder what the person next to me is actually thinking. I'm talking now about the impulse to murder people. I saw a woman on the train the other day actually flossing her teeth. You could see last night's fragments on her wire. I thought to myself, 'I wonder what Bruce Willis would do in this situation. "Excuse me, ma'am –"' (*He mimes shooting the woman with a gun*) And everyone would applaud and say, 'Quite right,' and kick the trollop into the bloody aisle. But in reality no-one had the courage to do that. God knows what the other passengers were thinking – how can I possibly know? – but that's what *I* was thinking. You know, quite a lot of women do their make-up on the train from Tunbridge Wells. In Tunbridge Wells, they're absolutely shameless. Some of them arrive naked, and get dressed on the train... at least in the southern region."

Did playing the Doctor get you much attention from the opposite sex?

"Ooh, the temptations! I've had amazing offers from people asking me to come and see them, or visit them, or phone them, all because I was playing Doctor Who. I know one girl... where did she live now? California, I think. She was going to pay my airfare to come over and impregnate her. She said it would take two-and-a-half days – not the impregnation, the flight there and back – if she picked me up at the airport and took me to a motel, where I could, er, ejaculate. Then I could be on the next flight out of LA. 'It may not be a great pleasure for you,' she wrote, 'because I am 57, and I'm a drug addict, and I haven't got my own teeth, but I'm desperate. Be a father again.' That's a line! (*Laughs*) *Be a father again!* In those days, being on the telly, the girls were absolutely lining up. It's not quite the same now. Well, I don't know, because I'm not on television anymore. I'm an old man, and old people horrify so-called modern people. But I've kissed women all over the world, on the back of the Doctor. They were everywhere you went if you were on television. On programmes like *Top of the Pops*, where there would be, sometimes, 300 girls in the BBC bar, it would have been very easy to risk catastrophe, because you didn't know how old they were."

But if the girls were of a legal age...?

"Well, it was entirely up to me. If there was crumpet, I'd go with her, but I never allowed myself to be alone with them – and therefore open to compromise or blackmail – because that was very, very dangerous. You used to hear stories of people who'd get a fast leg over, and arrive home from filming a week later to find the casual crumpet waiting on the doorstep. And then a nightmare begins to unfold. You might actually be getting your leg over a complete raving lunatic. But I never had a Roman Catholic girl, I don't think – or I should say, no Roman Catholic girl ever had *me*! I'm a bit limited in my knowledge there."

Is it true you once had sex with a woman who was wearing your *Doctor Who* costume?

"Yes. (*Laughs*) She asked me if I had my costume, and I did, because I was going to a children's hospital later that day. So she put it on – the hat, the scarf – and I was s****ing her – of course, we were both pissed on champagne – and suddenly something slipped in my head: 'Christ,' I thought, 'I'm f***ing myself! How can I be –?' When I told this story in my autobiography, describing this girl, although I didn't name her, she got in touch."

No way!

"Yeah, she did. She wrote to me from Australia. 'It's terribly kind of you to describe me as being so glamorous,' she said, 'and it was wonderful meeting you. I'll be in London in a fortnight's time, if you'd like to pick up where we left off.' I wrote back and said that I didn't think that was a good idea."

You said earlier that the Doctor is "messianic", because he doesn't get his leg over. Was that part of the appeal, do you think, to the women who were throwing themselves at you?

"Yes. No, you're right. I was doing something that appealed to the imagination: the benevolent stranger who has secrets. We always want that. You look at a girl sitting there, her face still, and you think, 'Dear God, isn't that fantastic?' Then you hear her speak and you think, 'Oh no, on your bike!' She's drained of all mystery. She needs someone to say to her, 'Listen, love, if you want to get on in life, until you're about 30 and your bottom starts to sag, don't ever speak. Don't even smile.'"

That's not very nice.

"But it's true. I was telling a beautiful girl the other day... She said, 'Don't you think...?' I said, 'Don't I think what?' She said, 'Didn't you hear what I said?' I said, 'Are you out of your mind? I'm not listening to you; I'm *looking* at you.'"

Tom, that's terrible.

"It's not terrible, really."

No, it is quite.

"Look, if there are two girls weeping on Charing Cross station, and one is beautiful and the other is plain, the plain girl can sit there and grow old, but it takes about 15 minutes before Tom Baker comes along and says to the pretty one, 'Where are you going?' She says, 'Folkstone, but I've got no money.' And I say, 'Listen,' and give her a £20 note. Physical beauty transcends everything. It is the ultimate currency. (*Leaning forward to catch my eye*) If you, Ben, were alone on a station platform late at night, something would happen to you, wouldn't it? It may not be nice, but something *would* happen to you. Someone would want to steal you, steal what you've got, because to be young and beautiful is to be touched with the divine."

Are you flirting with me?

"(*Laughing*) These little insights, or pretend insights, aren't Tom Baker. That one part I played has given me a licence to be absurd. I can say pretty well anything – as long as it's friendly, or silly – because people know it's not Tom Baker talking. That has lasted from 1974 to now. Obviously, I wouldn't say anything brutally offensive to someone publicly. All I meant is, to be touched with the divine is deeply moving, because everybody knows it won't last. Of course, you can't conceive of that, even though you know it. I'm talking to a young man; you can't conceive of being old. You weren't even born when I finished *Doctor Who*. That's incredible." ►

Tom Baker towards the end of his time as the Doctor...

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Tom in 1980 – wandering the streets of London!

"I just try to be jolly all the time. The fans used to say, 'Tell me something to live by, Doctor.'"

◄ LATER...

[We've ordered more drinks – two espressos this time – and we're discussing Tom's health. His steps, if not his tongue, are a little tentative today.]

"I walk every day, three or four times, deliberately – although this morning, when I was walking in the fields in the dark, I was limping slightly. I've got arthritic knees."

Are you afraid of growing old?
"I *am* old. It's happened."

Are you afraid of dying, then?
"I'm a bit nervous. I don't mean to say I've got any insights into dying, because who has? All the time you hear about death, and that desire to imagine something, and the reluctance to face the darkness, and we should be comforted by the glorious democracy that no-one escapes it – even Johnny Depp will die; a terrible thought, but he will – but I don't think that *does* make it any less frightening. I've just finished re-reading Philip Roth's *Everyman*. It's a kind of meditation on death. It's very powerful. I don't think I'm afraid as such, but it's plain that Roth is – he's afraid of the darkness – and he's trying, in his wonderful imagination, to embrace that. I think he's probably one of my favourite authors. We must be about the same age.

"Of course, when I was Doctor Who, I visited my fair share of hospitals. They'd ask me to go down to some ward where a child was in a coma, dying. When people are in comas, they often have troupes of people going in, trying to rouse them. I'd go into a little room, and there would be this family gathered around a bed, and I'd go through my terrible routine of saying, 'Hiya, Jacob, it's the Doctor here. I've been told by K9 that you're not very well.' I'd like to tell you that one day a boy opened his eyes and said, 'Doctor...?' But no-one ever did. That's how pathetic I was at raising the dead. But the parents were always grateful; disappointed, but grateful. You saw their grief, so you tried. Nursing children brings out the very best in people. Not all of it's easy – some of it's tragic – but generally speaking they win most of their cases. It's amazing how resilient kids are. They survive, and it's marvellous. At the other end – old, cantankerous people, with no teeth, losing their mind – it's much harder. They lose everybody. It must be particularly painful. When I was in the army, in the Medical Corps, I was a trained orderly –"

This was your National Service?
"Yes, and it was a wonderful time for me. We'd cruise the wards, upright and big on discipline; firm, but affectionate. You stepped carefully to anticipate people's horror or embarrassment. You'd wipe arses in a good-humoured way, without humiliating people. You looked after them, and it was beautiful. Now, of course, I'm old, and I go to hospital to see people, because of my nursing background, and I try to cheer them up. A lot of people rave about me in hospitals. Maybe I should get a job in one – a job where I can do some good. When I go into hospital, it does actually create a bit of a scene. Some old bat will say, 'Bring him over. He's a real Doctor. Never mind those w***ers over there.' Or the doctors themselves will take part in a little cabaret, asking my opinion, and then I can drop in things as if I understand. They'll say, 'What do you think of this, Doctor?' And I'll say, 'Early calcification of the intercostal cartilage?' The doctor will say, 'Yeah, maybe, maybe. Mr Baker knows about these things' – all that kind of whippet s*** we talk in order to console people and not frighten them, because of the final disappointment, I suppose. Anyway, this is very sad. I mustn't dwell on this too much, otherwise all your readers will die of fright. I'm supposed to be a dreamer."

You really do see it as an obligation, to tell uplifting stories!
"Well, it *is*. I just try to be jolly all the time. The fans used to say, 'Tell me something to live by, Doctor.' They're always saying that – Americans particularly, because Americans are popularly considered more religious than we are. There's a lot of religiosity in America. I used to say really dumb things like, 'Remember, the living are just the dead on holiday,' and they'd go, 'Ohh man, did you hear that? The living are just the dead on holiday!' They used to quote things like, 'It's the end, but the moment has been prepared for.' They liked that. I was a big icon for the gay boys, in Chicago particularly, and I remember some of them surrounding me, and I held the hand of one of them, and suddenly he said to his friend, 'Roy, I can walk! It's a miracle!' His friend Roy went, 'Of course you can walk – you're a f***ing athlete!' He thought he was a pilgrim, suddenly. It was terribly funny. He said, 'I'm so sorry, it must be nerves.'"

So when in your life were you happiest?
"I don't know quite what it means to be happy, really. I know that it's difficult to be happy when you're poor. When you're very poor, it's difficult to even get a hard-on. You're stuck looking at pictures of old hard-ons! Happiness, sometimes, is having power over people – for example, in a relationship. There's never a complete balance in a relationship, because people are very rarely in sync; one is always the dominant one, and that makes you feel happy, when you see someone waiting for you, willing to do anything for you. Those are happy moments. Or when I see the viewing figures. Or when I'm met in the street. Or when people offer me parts. I'm constantly offered work. Not big movies, but I'm offered panto. The Demon King. Well, it isn't the Demon King nowadays; I don't have the power in my knees. When I was younger, they said the Demon King always got the girl with the biggest tits – so they were happy days, because they were reckless and feckless."

What about your "reckless and feckless" days in the clubs and pubs around here, in Soho –?
"Oh yes – with some very, very talented people. The biggest talent of all was Francis Bacon, but others were journalists, or musicians, or other actors, like Ronnie Fraser, John Turner..."

Francis Bacon. ©REX

In their company, were you happy?
"Well, sometimes. Not all the time. I remember in Gerry's Bar once, at about three o'clock on a Saturday morning, we'd been out on the piss for six or seven hours, maybe more... and I remember looking around and thinking, 'Why don't we go home? What are we doing here?' In situations like that, men are afraid to break the spell. They gravitate towards identical men, don't they? If you're in a pub and they say, 'What are you having?' and you say, 'Sparkling water,' they won't be interested in you. You're not playing the game.

© MARTYN GODDARD/REX/SHUTTERSTOCK

It's rather like being at a party when they're passing round some fantastic gear, and you say, 'No, thank you, I don't do that.' That's a terrible reproach."

In such bacchanalian company, how close did you come to alcohol addiction?

"Well, apparently I didn't. Jeffrey Bernard said once, 'It's an amazing thing, Tom, you've got a head of steel.' Of course, a good many of them were older than me: Francis Bacon, Muriel Belcher [proprietress of private drinking club the Colony Room], Ian Board [Belcher's successor], all those people. Francis wasn't ill – Francis lived into his 70s, and then died of a heart attack – but all the others died of cancer, or liver failure, or falls. I knew quite a lot of people – well, three – who lived in basements, which was deadly, because you'd fling open the door, and take a tumble. Jeff, the great piss artist of his time, he was dying when I knew him. He was dying a lot, and then they'd bring him back from the dead. He was lying there in terrible pain, and the doctor said to him, 'Jeff, can you knock off the vodka?' At this terrible proposition, Jeff forgot the pain for a moment, and his eyes filled with tears, and he said, 'No, no, I've been with Sally Smirnoff for too long to give her the elbow now.' Sally Smirnoff, his Cockney slang for vodka, had killed his dick stone dead. And it was killing him. He was dying of Sally Smirnoff, and he couldn't stop loving her. So I was lucky. Yeah, very lucky. I've only been in hospital as an adult once in my life, and that was only overnight. I've had stupendous luck in my physical health. My *mental* health might be up for discussion, but then I haven't been sectioned yet. (*Laughs*)"

Jeffrey Bernard. ©REX

You mention the drinking. Did you ever do anything more... illegal?

"Well, the thing is, it's very difficult to convince people of this – it's sometimes quite difficult for *me* to believe it, and I was there! – but with my background of religion and everything, and the disappointment, after *Nicholas and Alexandra*, of ending up sleeping on a mattress on a floor in Pimlico, and anxieties about other things failing... I cannot tell you how *exciting* it was to be with the lowlife of Soho. When I say 'lowlife', I mean lowlife in the sense of what was considered louche – disgraceful behaviour, excessive drinking, staggering around, chasing girls, when you couldn't raise your eyes never mind your cock. To be with those people... there was a kind of vitality about them, about their despair, about their carelessness. They were desperate people. To be around them was terribly exciting. So I didn't need anything stronger. The lowlife of Soho transcended... I mean, what else could I have pursued?

"When I say that I was caught up in that scene, I wasn't caught up in it from morning to night, because I had a job to do. I was Doctor Who. I used to jump in a cab from the BBC, from the old [rehearsal] studios in North Acton, and race into the West End in order to get to the Colony before the gang dispersed. They'd be ages ahead of me, so I had to drink very hard to catch up. We'd be absolutely wrecked, then we'd go to late-night places. We'd go to Ronnie Scott's. And then, in the morning, I'd jump in a cab back to the BBC."

Presumably you never went into work drunk –

"No."

– but you must have gone in hungover.

"Well, sometimes. I must have. But I could recover quite quickly. I mean, you don't try to pick something up off the floor, because you'd black out and fall over! But only w***ers would go in complaining about being hungover. It's terribly immature. You can't complain about what you're entirely responsible for. You just don't do that, not if you're serious. You soldiered on. It was a thrilling, reckless time. But it was all so long ago. Since the late 80s, I've been happier and steadier. I set up home and married Sue, and we had cats and a lovely house, and I renewed my interest in gardening. I became able to walk *past* these places, glance in, and see the smoke, the anxiety that drinking a lot brings. But I don't mean it was easy."

In your autobiography, you portray the pubs and clubs of Soho as something of a refuge during your marriage to Lalla.

"Yes, well, I don't know if you've got a partner, Ben, but frequently what happens is, you look at your watch and think, 'God, the pub's still open,' or 'I wonder if they'd mind if I watched the football...?' I don't think either of those things applied to Lalla, but we didn't see much of each other. It was all quite amicable, at a distance. I hadn't been married for a long, long time [his first marriage had ended in 1966], and I was very used to... well, I was a very social animal. Lalla led a very cultured existence – she loved the opera, the theatre – and I was restless and, after a while, unhappy. And she spotted it, you see – she's fantastically intuitive – and said, 'It's not working, is it?' I said, 'No, it's not.' She said, 'I think we'd better call it off.' I went off to work. When I came back, she'd gone. We never, ever met again. Not once."

You devote just one line of your autobiography to your courtship of Lalla, another three to getting married, and half a dozen to the break up of your marriage. [7] **And that's it. Would you prefer to forget that you and Lalla had ever been husband and wife?**

"No, because we were happy for a few months. Lalla is highly intelligent, wonderfully witty, and stimulating to be with, and fabulously generous. We got married after a tremendous romance, thinking that it was a good idea, and then it wasn't a good idea, and we separated and divorced. It was one of those things that seemed a good idea at the time, and wasn't. It lasted hardly any time at all."

I wonder if, after seven years as the Doctor, the only way that you could bear to give up the role was to take a crucial piece of the show with you – that is, marrying your companion.

"Yes, I also wanted to take John Nathan-Turner with me, but his boyfriend was furious. (*Laughs*) It's okay, I can say that now, they're both dead. Even Matthew Waterhouse wasn't free that day. I heard one very funny thing, because Lalla often says blisteringly funny things: apparently, somebody at a convention in Canada, I think, asked her, 'What was your favourite monster?' – an annihilatingly dull question – and Lalla went, quick as a flash, 'Tom Baker!' I remember thinking, 'Ahh, good old Lalla.'" **DWM**

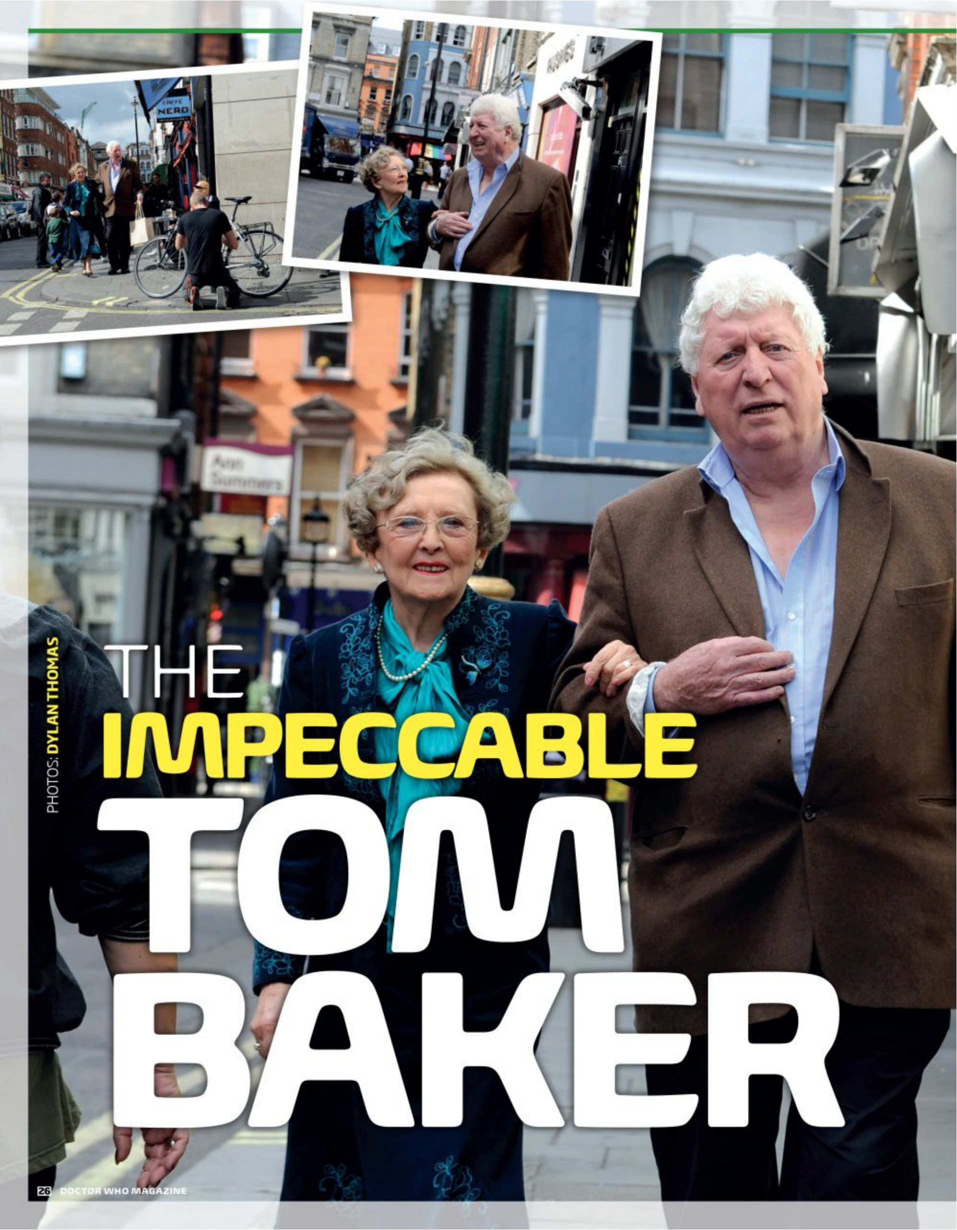
Tom and Lalla: "We were happy for a little while."

FOOTNOTE

[7] Tom wrote: 'Lalla was marvellously witty and so good to be with that I fell in love with her... Later we got married and were happy for a little while. Our wedding made the national news. How we laughed... After a while, I realised that I preferred the smoky comfort of the Colony Room in Soho to the domestic certainties of Hereford Square with Lalla. Our relationship was not moving in any direction at all. I knew that and if I had spotted it then so had Lalla... She had swiftly realised that domestic life did not nourish me at all and she very kindly made it easy for me to escape it. We decided in a very gentle discussion that it was time to go our different ways and see what happened. We never saw each other again.'

When I broached this with Lalla, in an interview for **DWM** in 2004, she said: "Is that all it says? Oh well, that makes sense. My father managed to write an autobiography, and he had four wives, and there are about two sentences to cover the whole lot. I suppose I should be grateful for the paragraph or so that Tom does devote to me. That's about what our marriage deserves, really." Her long friendship with Douglas Adams meant more to her, she added, and was "more valuable and more enduring" than her marriage to Tom.

In May 1992, at his 40th birthday party, Douglas introduced Lalla to his friend Richard Dawkins, biologist and author of such books as *The Selfish Gene*, *The Blind Watchmaker* and, later, *The God Delusion*. Ward and Dawkins married later that year.


CAFFÈ NERO
Ann Summers

THE IMPECCABLE TOM BAKER

PHOTOS: **DYLAN THOMAS**

THE ULTIMATE INTERVIEW

PART THREE

> *"... and with each end of thy blue bow dost crown*
> *my bosky acres and my unshrubbed down,*
> *rich scarf to my proud earth."*
> – CERES, *THE TEMPEST*

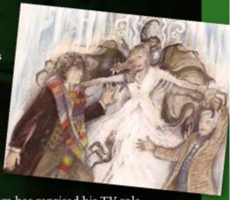
DAY TWO:
PRET A MANGER, WARDOUR STREET SOHO, LONDON 19/08/10

In Tom Baker's autobiography – the quite-justifiably-titled *Who on Earth is Tom Baker?* – he wrote, 'Under June Hudson's influence, my costume became more and more operatic. This pleased me very much. Some people said that my performance became more and more operatic, too, and they were probably right. June Hudson was very influential, and she and I became friendly. We still are.'

So what could be more fabulous, we thought, than bringing together Tom and June for a DWM interview, to celebrate their extraordinary collaboration? The legendary costume designer had, after all, a profound impact on Tom's era: costuming both incarnations of Romana and, in what June describes as her greatest professional endeavour, creating the Fourth Doctor's 'plum' outfit and scarf for his final season. "Any change in his clothing was really unthinkable," she once said. "It was my assignment to think the unthinkable."

Yesterday, I met with just Tom. Today, we've returned to Soho ("You don't look a day older," Tom tells me), to another, different Pret, with a photographer in tow, Dylan Thomas (not *that* one), to meet the one and only Ms Hudson. She had offered her South London flat for the interview, but Tom prefers "neutral territory in Soho". ("I rather thought he'd go for that," June confesses.) Today's encounter will take us all over the district: to a French patisserie, a fabric shop, a recording studio, and off into space, and time...

When she arrives, June is impeccably and elegantly attired, a picture in blue of both the Prussian and Tiffany shades ("I've always believed that a costume has a far greater impact if it's all one colour," she'll explain), and she's brought with her, to Pret a Manger, her original artwork for the cover of *A Shard of Ice*, a BBC Audio *Doctor Who* talking book – in which, pre-Big Finish, Tom has reprised his TV role. June's fetching illustration depicts the Fourth Doctor facing off a mutating Ice Queen.



In Pret, Tom studies the piece closely, as though he will learn all its secrets. Which makes everyone nervous.

TOM: "It's very vivid, this cover. I *do* gesture like that, even in the recording studio. They have to put me on a special microphone, otherwise I knock over the other actors. (*Laughs*)"
JUNE: "Yes, the horns bursting out of the Ice Queen's beautiful forehead –"
TOM: "Look, there's a wonderful space for my autograph there."
JUNE: "– and her great leathery wings unfurling."
TOM: "When I became an actor, the first thing I practiced was my autograph."
JUNE: "I followed the description in the script completely, because Paul [Magrs, the writer]'s descriptions are so strong."
TOM: "It *is* a great script. He's a nice man as well. He accepts some of the changes I offer."
JUNE: "Well, he's creative, isn't he? He likes creativity, Tom."
TOM: "Actors always want to leave their mark on a script."
JUNE: "It was written for you, though, wasn't it?"
TOM: "Darling, I read the opening of the Bible and think *that* was written for me. I'm thinking of trimming it, actually."
JUNE: "The Bible?" ►

TOM: "The Book of Genesis. I think it's too long."
JUNE: "Our generation knows the Bible extremely well, don't you think? It gives us one up on the rest of the population. We have a great wealth of beautiful language and images to draw from. We can always come up with that wonderful proverb or saying."
TOM: "But it's full of paradoxes, darling. It's full of BBC language. No-one knows what it means. You know Jesus said, 'I came not to bring peace, but a sword'...? What does that mean? 'He that finds his life shall lose it, and he that loses his life [for my sake] shall find it.' Christ, it's *Monty Python*, isn't it, darling? It's 'blessed are the cheesemakers'."
JUNE: "But your performance, Tom – you're magnificent in these. It creates unforgettable pictures, with your voice rising and falling like the sea, whispering and roaring –"
TOM: "(*Cutting in*) You listen to them?"
JUNE: "Don't you?"
TOM: "Of course I don't. I know what I sound like. Anyway, I might be disappointed. I'm only doing them to please the audience. I'm going to do some more, actually. I'm doing some for Big Finish."

I'd heard rumours that this was happening. Why have you resisted till now?
TOM: "Everyone else was raving on about Big Finish, so I thought I'd leave them to it – I didn't need Big Finish – but then I think it was Louise, in my house one day, who said, 'Tom, you really should give it a go. I've worked with them several times, and they're absolutely lovely.' And then Nick Courtney said the same thing. Finally, I had a very eloquent email from Nicholas Briggs [Big Finish's executive producer, and the voice of the Daleks on TV], and it was so nice, so I wrote back and said to him, 'All right, I'll do some.' I should have asked him to offer me some other work, too, because Big Finish don't only do *Doctor Who*, do they? I mean, *I* can only ever do *Doctor Who*."

When will you be recording them?
TOM: "Next year, I think."
JUNE: "Will you be listening to *them*?"
TOM: "Oh, I shouldn't think so."
JUNE: "(*Laughing*) You scrutinise it, don't you? I find it very difficult to watch my work."
TOM: "If someone says afterwards, 'I liked it,' that's fine, but if they say, 'I didn't like it,' that upsets me."

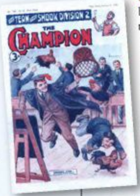
You've recorded DVD commentaries, though. Is that a painful experience?
TOM: "No, because I can get in all sorts of invented things. I deliberately make mistakes, because the fans adore putting me right. The more obsessed people are, the more trivial their preoccupations. Someone will write to me and say, 'I noticed the other day, you talked about a famous shoemaker in London. I wonder, Mr Baker, have you ever had corns?' If that were on telly, my reaction might be funny. When it comes to writing back, I have to be kind. I say, 'I haven't had corns myself, but I used to know a comedian who was extremely corny.' (*Laughs*) Yes, they live it. They absolutely live it."
JUNE: "It's the same with me. At conventions, they say, 'There were *ten* buttons on that, not eight.' If you want to know anything, ask the fans. They know everything."
TOM: "But darling, your costumes were always fascinating, weren't they? You have a sense of extravagance and fantasy. Most supporting characters in sci-fi, whatever they wear, they look like dental students, in their terrible white trousers and white tops. Sometimes they even have clipboards. They're so dreary."

Tom and June tear up Soho!

"I realised that if you've got fabulous gear on – especially as an alien – you can wear it terribly casually."

JUNE: "I know what you mean. It's got to be, above all, interesting. And fun. Especially in science-fiction."
TOM: "It's all to do with the presentation. It's rather like religion and mythology. You couldn't have the Pope coming in here dressed like him. (*He's pointing at me*) You'd say, 'Who's that German tosser over there? Get him out.'"

Bit rude. What's wrong with my look?
JUNE: "You look lovely, Ben."
TOM: "No, no, you and your generation, you've got the *right* look – although a haircut wouldn't go amiss – but the Pope, priests, and bishops, to have credibility, have to dress up. When I was a Catholic boy... I mean, no wonder I was a believer in God, I was off my head all the time, sniffing incense. It was stupefying. I'd be swinging the incense ball, gulping the incense, and hallucinating from the age of about eight-and-a-half. Then I'd promptly feel guilty, and invent sins to confess. I made my first confession at six. I confessed to murder when I was eight. I was trying to oblige the priest, because basically I'm a crawler; I'm a servant. I said, 'It's been a week since my last confession. Since then, I've done murder.' The priest put out his cigarette – they all reeked of Capstan Full Strength – leaned in and said, 'How many times?' I said, 'Twice, father,' because I was flattered that he believed me. He said, 'Two murders since last week?' I said, 'Yes.' He said, 'Anyone we know?' I remember it so clearly, caught out in a lie, inventing the way that children do. I said, 'No, father, they're from Saint Teresa's Parish.' He said, 'Oh, that's all right, then.' (*Laughs*) He was the nicest priest."



JUNE: "You see, this is it, this fantasy world; it was there in you, Tom, from the very beginning, as it was in me."

[Dylan suggests relocating to a more picturesque establishment than Pret, so we decide to head to a French patisserie five minutes away...]

WALKING DOWN OLD COMPTON STREET, SOHO

[Arm in arm, and still chatting away, Tom and June wander down London's main gay street – Old Compton Street – past pubs, bars, and adult entertainment stores. Dylan takes this opportunity to get some 'action' shots.]

JUNE: "What other books did you read as a child, Tom? Was it fantasy literature?"
TOM: "Of sorts. As poor, working-class boys, we were all obsessed with reading the tuppenny papers – *The Champion*, *The Wizard*, *Adventure*, *The Hotspur* – because we had a preoccupation with public schools. That's what we were all brought up on. We knew that jokes were called 'japes', and we'd read about tuck shops, and dorm rooms, and Lord Snooty and his gang [in *The Beano*]. All the boys in those comics were terribly distinguished. Except one, who'd be a poor boy who'd got a scholarship. All the others were the sons of millionaires. And sometimes there was a rajah. He was always called Inky. (*Laughs*) You couldn't do that now."

To a working-class lad growing up in Liverpool, those stories must have seemed as fantastical

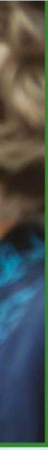


PHOTO: DYLAN THOMAS

as any *Doctor Who* adventure would, in later years.

TOM: "Absolutely, yes – those other lives that impinge on yours, and yet you're not part of that world at all. Orwell is very, very fine writing about the boys' weeklies. Oh, he's fantastic. You know, he died just around the corner from here [at University College Hospital]."

MAISON BERTAUX, GREEK STREET SAT AT A PAVEMENT TABLE

[We're ordering coffees, and a ham croissant for Tom.]

PATISSERIE OWNER: "Just the one?"

TOM: "Sorry, cock. But I'll leave you a good tip. My wife is immensely rich. (*To June*) You can't be having photos taken with a mouthful of croissant."

JUNE: "The pigeons will be after some."

TOM: "In Hastings, there are signs everywhere that say, 'Do not feed the seagulls.'"

JUNE: "Well, they feed themselves, Tom."

TOM: "Darling, not only that, but all those chavs out there, they can't read anyway, so they throw them chips. I saw a seagull about as tall as that girl over there, maybe taller, stealing chips, and then sandwiches, like in India, like when the buzzards come down."

JUNE: "They take the ice creams, don't they?"

TOM: "They do. I saw one fly away with an old lady's hat once; one of those ones with fruit on it."

JUNE: "(*Laughing*) Oh Tom!"

TOM: "The sad thing is – I know you're laughing, cruelly – it hadn't only got away with her hat, but also her wig."

JUNE: "Ha! Now, that is cruel."

TOM: "Yes, but I've gilded that story a bit for you. It nearly happened like that. What actually happened was, this old bag, this dear old lady, produced a repeating rifle and shot the seagull. There were feathers all over the chips. Actually, I used to know a marvellous old queen who had the worst wig on imaginable; it looked like an abandoned kipper. This chap, he was so anxious about this bloody awful wig, he used to nip to the lavatory all the time to put salt on his shoulders. Ten minutes later, in the middle of a conversation, he'd say, 'There's bloody dandruff everywhere!' – to try to authenticate this wig. (*Squinting at Dylan, who's still snapping away*) I don't smile for photographers. (*Laughs*) Actually, I've never stopped smiling."

Did you ever get fed up of photo calls as the Doctor?

TOM: "No, I... well, I did, but I tried to hide it, because I realised how powerful it all is. Even today, there's no point in Dylan getting moody, grainy stuff of me looking like a bloody shagged-out old Sherlock Holmes. The fans don't want to see that. *No-one* wants to see that. When I do these colossal signing sessions, sometimes for seven or eight hours non-stop, the queue is out to the horizon. At £5 a go – or, if you're Patrick Stewart, it'll be £20 – I could make more money if I signed faster, and that's the temptation, but that'd ruin the whole thing. Even for less money, I like there to be a little encounter."

JUNE: "You always were very generous to your fans, Tom. You take enormous trouble with them, and they love you for it."

TOM: "Ahh, you know what makes an old man happy."

JUNE: "The fans know that you have enormous respect for them. You bend over backwards."

TOM: "But darling, the fans created me. The other day, I was teasing the girl who cuts my toenails –"

Okay, I'm already sceptical of this story.

TOM: "No, it's true! Her name is Mrs Roen. She comes and cuts my toenails every five weeks, because I can't bend down now, and she's terribly keen. When she's done, she wraps up my toenails very neatly. The other day, I said, 'No, no, I'll keep those.' Mrs Roen said, 'Really? Keep them – why?' Then she said, 'Sorry, it's none of my business.' 'You don't understand. These are souvenirs,' I said, 'because these toenails actually contain my DNA, so I could send these to some of the fans who are very devoted to me.'"

So – this *is* exciting! – after you die, we can resurrect you?

TOM: "Well, I don't actually believe that, nor would I send the fans toenails, but it was an opportunity for me to tease Mrs Roen. And the fans do collect amazing things, don't they? Absolutely incredible things. Some of them even dress up as me. I was at a masquerade in Chicago, I remember, and the curtain went up... and there were 40 young fellas on stage, all dressed as Tom Baker! I said, 'What are they doing?' They said, 'An impression of you.' I said, 'But I don't walk like that!' (*Laughs*)"

[Our coffees – and Tom's croissant – arrive.]

Was designing for Tom a collaborative process, June?

JUNE: "It was, because I wanted Tom to express himself. Whatever I designed was to enhance what was already there. Tom told me, memorably, that he'd wear anything I designed, which was one of the greatest compliments I've ever been paid. I could design things that would swamp anybody else. The costume mustn't wear the actor, and that could never be true of Tom; he towers over any costume."

Are some leading actors easier to design for than others?

JUNE: "Well, Tom was wonderful to design for, because –"

TOM: "(*Cutting in*) It was because we were each other's biggest fans. I was never disappointed with what June chose for me."

JUNE: "Having the height and the presence, he's not inhibited. Every designer loves that. When you get a powerful electrical storm like Tom Baker, it disturbs everything. It's lovely."

TOM: "June went much further than me in campery. We used to buy hats at Herbert Johnson. No bloody second-rate hatters. It was Herbert Johnson velour hats. Very expensive."

JUNE: "You deserved it, Tom. You did."

TOM: "And all those lovely shirts you used to buy me; those green shirts from Harvie & Hudson, in Jermyn Street. I went to a party in Shepherd's Bush once, a dresser's party, and some of my shirts were stuck up on the wall with drawing pins! It was a kind of trophy. Somebody had nicked them, because my name was on the collar."

How did your *Doctor Who* costume affect your performance?

TOM: "It kind of grew, in the first few weeks. Jim Acheson [who designed *Robot*] was young, and he enjoyed being with me, so we drank beer and went round all the costume houses, gradually, higgledy-piggledy, like going round Oxfam shops. We got a kind of eternal studenty idea – it was a complete mishmash – and I think Jim was right on that, because that liberated all the designers that followed him. Even by the time I had lovely, expensive things, I still wore them recklessly, not at all smart. I realised that if you've got fabulous gear on, especially as a man who's an alien, you can wear it terribly casually. The very casualness of it draws attention to it. If you're wearing cashmere or silk, the buttons don't need to be done up right."

Season 18 Tom: smart!

JUNE: "This is why John Nathan-Turner wanted me to redesign your costume. He didn't want you to be scruffy. He wanted you to have a completely new image. In a way, it found itself by a process of elimination. Green, no. Navy, no. White, no. Black, no. Black is for the Master. And then – red? Not red-red, but I thought of that wonderful maroon, which looked fabulous on Tom. I did the whole thing in shades of maroon. This is something I've always believed, that a costume has a far greater impact if it's all one colour."

Many designers would have satisfied their egos by throwing out Jim Acheson's original design, and starting from scratch...

JUNE: "But I was thinking of Tom. Okay, all our egos love to do something completely different, but I thought, 'No, I can't do that to Tom, because I've got to put the show first and design with integrity.' To have taken away the scarf would have been a bore for Tom. That scarf was a prop. Tom used it. The scarf that I did was 20-foot long and ►

PHOTOS: DYLAN THOMAS

made of Chenille – whereas the original scarf was made of wool, so it was very heavy, because it was so long."

TOM: "But we didn't like John's vision, did we? I mean, not many people admired John Nathan-Turner's artistry. Do you remember the question marks on the collar?"

JUNE: "Oh, I hated them."

TOM: "That was so common, I always felt. The idea was that the BBC would turn it into a commercial thing."

JUNE: "Well, John wanted to. He persuaded me to agree. I said, 'No gentleman would wear question marks. The only way he'd wear them is if they were very small, and the same colour [as the shirt] so that you only saw them when they caught the light.' He said, 'But June, we want to market this, to make some money.'"

TOM: "One of the difficulties in television is, everyone has a boss. Everyone has a vested interest. All these egos. Everyone trying to put their mark on it. It's very rare that they say, 'Darling, you're the designer, do whatever you like.' Or sometimes they say, 'Do whatever you like – but whatever you do, don't listen to Tom Baker! Pretend you're listening, write it down, and then ignore him.' They say that."

JUNE: "But Tom understood *Doctor Who* like no-one else. I listened when he said things to me."

[It's starting to rain, so we settle the bill and wander down to the Berwick Street Cloth Shop, one of London's leading fabric retailers, for a few more photos.]

BERWICK STREET CLOTH SHOP FOR A PHOTO SHOOT

[The proprietors didn't know we were dropping by, but this is Soho, and Tom is welcome anywhere. Time Lord privileges. The shop assistants have dug out some burgundy cloth, to match Tom's Season Eighteen garb, and he and June are striking some poses against a backdrop of taffetas, brocades, jacquards, and drapes. Conversation has turned to one of Tom's successors...]

JUNE: "Before I left *Doctor Who*, John asked me to design Peter Davison's costume. I put him in cricket whites, because he was born to wear them, but the designer after me [Colin Lavers, who had been the costume designer on 1978-79's *The Power of Kroll*, and returned to design 1982's *Four to Doomsday*, the first serial that Davison recorded] – with apologies to whoever that was – put a red edge on his coat, and gave him ridiculous pyjama-striped trousers."

TOM: "It was odd, wasn't it?"

JUNE: "Why can't they leave things alone? To some people, a bare edge is an invitation to put a piece of braid on it. Why?! The simplicity, I thought, worked far better and put the actor sharply into focus. Tom comes sharply into focus no matter what, but –"

TOM: "Well, Peter, because he was so slim and youthful, did look elegant in that romantic, cream costume, rather like those old-fashioned boys' annuals, but –"

PHOTO: DYLAN THOMAS

Cut from the same cloth?

Inset: Tom and June with their interviewer, Benjamin Cook.

JUNE: "He would have looked better in it if they'd stuck to just cricketing gear."

SILK STUDIOS, BERWICK STREET SAT IN RECEPTION

[We've headed next door to Silk Studios, where Tom was recording voiceovers yesterday, and commandeered some seats in reception.]

TOM: "How you dress people is incredibly important, isn't it?"

JUNE: "Oh, it is. People are archetypes. If someone says 'a king' or 'a queen', you don't think of *our* queen; you think of a playing-card queen. The king, the queen, the knave, the servant, the master, the lord – the audience recognises them. You design those archetypes, in all their richness, because it's part of the mythology."

TOM: "I suppose it begins – or used to when I was young, in the last millennium – with fairy stories. Of course, fairy stories aren't allowed nowadays, because most are about child abuse. I'm thinking of *Hansel and Gretel*, children getting lost in the forest... Those tales provide imaginative excitement for children, but also suggest that life isn't always perfect; there are such things as evil witches and wizards, and monsters that eat children. Later on, my parents, who were not educated [Tom's mother, Mary Jane Baker (née Fleming), worked as a barmaid and cleaner; his father, John Stewart Baker, rose from boy waiter to chief steward in the Merchant Navy], used to threaten me with a policeman instead. Or the priest. My mother used to say, 'If you don't clean those shoes, I'm going to tell the priest.'"

Little did she know that you'd already confessed to multiple murders.

TOM: "Exactly! Bloody exaggeration."

JUNE: "Later on, though, you love the fear, don't you? – a fear that you can switch off when you want to. We like to be frightened."

TOM: "Yes, we like the frisson. You can go very much further on television or in books, telling stories to children in their own homes, because they feel the fear, but then they look to their left and see their mum or their fish fingers, and they're secure. You can sit, as we all have, on the edge of your seat, watching something incredibly thrilling, and you know that it's just a TV show."

Did *Doctor Who* ever go too far?

TOM: "It never went nearly far enough, as far as I was concerned. I like excess, as you may have noticed. I wanted it to go much further."

JUNE: "Me too. More extravagant, maybe."

TOM: "They were always afraid of me guying it."

JUNE: "You never did, Tom. You took it very seriously."

TOM: "When we were faced with, say, 20 extras closing in on us, I used to have to say, 'Run!' – and it was very silly – whereas I wanted to seize a sword off one of them and dive in. You'd cut to Elisabeth, who's saying, 'Doctor, duck!' Then she shields her eyes, and you'd hear the extras' terrible screams, and she's getting more and more frightened... Finally, you'd cut over to me... and they're all dead! I'd killed them all, in about 20 seconds."

Isn't the Doctor anti-violence?

TOM: "The thing is, if the violence is heightened enough, it doesn't really frighten people. It's theatrical. The children know what world they're in. They know that it's extravagant. Because horrid realism is pretty unbearable, isn't it? The ultimate is in snuff movies for perverts who actually want to see some poor trollop killed on screen."

JUNE: "It was pretty innocent, *Doctor Who*, wasn't it?"

TOM: "Oh, very innocent."

JUNE: "There was fear, and there was excitement, but it had an element of purity. That's why it's survived. When I did *Doctor Who*, it was classed as a children's show, but I recognised its quality, and that's why I wanted to do it. I asked to do *Doctor Who*. It's a designer's dream. It's the most wonderful show imaginable for a designer, and for performers. And I wanted to work with Tom."

TOM: "But darling, did anyone ever, in your view, come up with anything to compete with *Doctor Who*?"

JUNE: "No. Never. No-one ever did."

Eccleston: powerful.

TOM: "There's never been anything like it. I've been to very big sci-fi conventions, and I've seen big queues around other people, but I've never seen bigger queues than they have at the *Doctor Who* stands. It's amazing, that. And nobody's ever failed in *Doctor Who*. Some haven't stayed for long. That very powerful actor Christopher Eccleston only did it for a year, I think, but he'd have had enormous success had he gone on."

JUNE: "I think so, too. I liked Christopher Eccleston."

TOM: "Darling, how many stories did you do?"

JUNE: "Eight. I didn't do any after you left."

TOM: "I did 178 episodes, someone told me."

JUNE: "In which case, I did... four eights would be 32. *The Ribos Operation* [1978] was my first story. I designed Mary Tamm's costume."

TOM: "It was like a wedding dress, wasn't it? Really Hollywood. Do you remember George Spenton-Foster [the director] - a lovely, camp old thing? He adored your designs for Mary."

JUNE: "It was a marriage made in Heaven, really – George Spenton-Foster, and the sweep of *The Ribos Operation* - because we all wanted that marvellous reach. Imaginative and glorious costumes. Yes, he was smashing."

TOM: "He'd lean into me and say, 'I love what you're doing, Tom, but now - it's just come into my mind - shall we sneak off for a scotch?' And he'd lead the whole company out to the pub!"

JUNE: "He told me that he always had a bottle of whisky in the house. He said, 'I don't want to drink it. I just like to know it's there.'"

TOM: "Yeah, he slept with it under his pillow."

I interviewed – your favourite, Tom – Matthew Waterhouse recently, and he called the BBC of that time "absolutely booze-soaked". The joke, he said, was that TV Centre was circular because "its staff were too drunk to walk straight".

JUNE: "Well, John Birt [BBC Director-General, 1992-2000] said that it was a culture of drinking. But he greatly misunderstood the role of the club."

TOM: "He was also mean-spirited. I knew his accountant, a man called Michael Henshaw, who fancied himself as a bit of a talent scout. He wanted John Birt to play the head Cyberman, for which he would have been perfect."

JUNE: "He'd have been ideal. Half-desk, half-man."

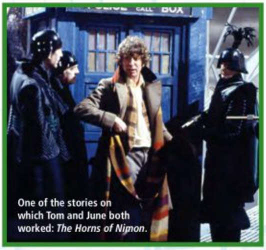
TOM: "You wouldn't have had to do anything to him at all, except make him a bit paler. What happened to John Birt? Did he die?"

I'm pretty sure he's still alive.

JUNE: "Those men in suits are the curse of creativity, aren't they? They are artists' bitterest enemies - except when they turn up with the money. No, what am I saying? We provide the cash for *them*. They're not creating anything. The BBC turned out marvellous programmes. Perfection and excellence came as standard. You were expected - weren't you, Tom? - to do magnificent shows. We produced shows cheaper than anybody else could do. I had a small budget on *Doctor Who*. You had to be clever."

Do those limitations nurture creativity?

JUNE: "Yes, because you can't buy yourself out of trouble. You go into the byways and highways, and have another idea that is fantastic or original. Artists are notoriously poor. Your last one, Tom - *Logopolis*, your sad departure - cost so much money, with that big radio telescope, we didn't have much left for the costumes. Do you remember those gold robes [worn by the Argolins] in *The Leisure Hive* [1980]? I poached a few [for the Logopolitans], dyed them a different colour, gave them black velvet capes, and it really worked."


One of the stories on which Tom and June both worked: *The Horns of Nimon*.

> **"Some actors are boring and say, 'Look, I *have* done other things,' but nobody's interested."**

TOM: "We could have *used* all those racks of clothes. We could have seen the Doctor shaving, maybe, and then getting dressed - and there are thousands of costumes going right back to Jon Pertwee. I'd pick up a frilly shirt, grimace, and drop it on the floor. It would have been very funny."

JUNE: "But creativity isn't hampered by lack of money."

TOM: "Quite the opposite. Fashion that hits the headlines, the stuff that ends up in *Vogue*, didn't start there; it started in the gutter. Fashion comes from poor people - poor boys and girls who've got nothing except their wits. People who have nothing have to be inventive to look good. The next thing is, the predators of the fashion houses steal it."

JUNE: "They're like vampires."

TOM: "It's all pillaging, but it comes from the bottom. I do remember in the 70s, during punk, there were a lot of young people cruising up and down the King's Road in Nazi regalia - those caps and swastikas. The old boys I used to buy beers for, the Chelsea Pensioners, you'd see them standing on the corner, trying to understand that - how can a young Englishman strut along there dressed as a Nazi? Their poor old brains. It was impossible for them to understand. Of course, *I* could understand: those young people had never been caught up in the war. Neither had I, except as a child, and it was very exciting for me - in fact, I was sorry when it was over – but those young people had no conception of that. For them, all that lovely gear, it was just a costume. Because the German officers' gear was fantastic, wasn't it? I think that's why lots of people joined the Nazi party; they liked the costumes. Fascists know all about fashion. But that's why older people criticise the young. They say, 'What are they thinking?' Well, they're not thinking about a world that didn't exist for them. I mean, if I suddenly started walking around in Napoleonic uniform, the young people would think, 'Good on him! He looks good, actually. I love his shiny boots.'"

JUNE: "Yes, Tom, but you'd look good in *anything*. Designing for you, it was like throwing a six, really."

TOM: "Oh God, you are kind."

JUNE: "I was inspired by Tom, by Tom's personality, by the role - it had every ingredient that would spark creativity. It was the most exciting time of my life."

TOM: "So which other episodes did you do?"

JUNE: "Hang on, I've written them down. (*She produces a notebook from her bag*) After *The Ribos Operation*, I did *Destiny of the Daleks* [1979], *The Creature from the Pit* –"

TOM: "Yes, I remember that strange creature."

Erato?

TOM: "Is that what it was called?"

It looked a lot like a male member.

JUNE: "That's the one. Yes! They had to amputate it. It was a little bit suggestive. They didn't mean it to be."

TOM: "It looked horrific."

JUNE: "Then I did *The Horns of Nimon*."

TOM: "That one was fun."

JUNE: "A Nimon sold at auction recently. The horns were missing, but I didn't mention it - I didn't want to stir things. Poor old battered Nimon. It didn't go for a lot of money. *The Leisure Hive* was my next one, then *Meglos* [1980], then *Warriors' Gate*, and finally *Logopolis*."

TOM: "That's quite a legacy, darling."

JUNE: "I suppose it is. We're legends. I begged the BBC not to scatter the clothes when I left, but they did. Typical BBC. Instead of keeping them... (*Sighs*)"

So how would you sum up your time together on *Doctor Who*?

JUNE: "It was one of those magical things that can happen between an actor and a designer, where the creative ideas were fusing and sparking off each other in the most extraordinary way. I'm still a working designer, but the excitement I had designing for Tom has inspired me ever since. How about you, Tom?"

TOM: "People say to me all the time, 'What did it feel like when you stopped being Doctor Who?' Isn't it funny, how people say that - 'When you *stopped* –'? You don't say that to bankers after seven years, or architects, or GPs. Well, I've never *stopped* being Doctor Who, because people won't let me, and I've seen no reason to stop. Some actors are boring and say, 'Look, I *have* done other things,' but nobody's interested. People didn't see other things. So why would I stop being Doctor Who? I'd like to say that I wear my costume in the house."

JUNE: "(*Laughs*) Oh, Tom!"

TOM: "Perhaps I *could* say that."

You say it, we'll print it.

TOM: "Yes! Okay. Well. As a matter of fact, when it's a special occasion, like a wedding anniversary, my wife says, 'Put on your *Doctor Who* costume.' I come in dressed as the Doctor, with a tray full of champagne, followed by my dog Poppy. (*Laughs*) There you are, cock. That's enough for today, I think."

JUNE: "I would just like to say –"

TOM: "(*Cutting in*) Darling, you can't top what you've just said. You've said sublime things."

JUNE: "You're right."

TOM: "(*To me*) And if you need anything else, just make it up, like any good journalist would." **DWM**

THE ULTIMATE INTERVIEW

PART FOUR

> *"Honourable man, mine eyes, ev'n sociable to the show of thine, fall fellowly drops."*
> – Prospero, *The Tempest*

DAY THREE: ROBERTSBRIDGE TRAIN STATION EAST SUSSEX 14/03/11

'The Brigadier is dead,' declared Tom Baker on his website, on Wednesday, 23 February 2011. Twenty-four hours earlier, his friend and former co-star Nicholas Courtney – *Doctor Who*'s Brigadier Alistair Gordon Lethbridge-Stewart – passed away, aged 81, in a hospice in London's Belsize Park, following a long and difficult battle with cancer. 'I went to say goodbye to him on Friday at the wonderful hospice,' wrote Tom. 'It was so distressing to see him so weak and yet so strong in resignation. My jokes were received with a generous effort from Nick to smile... He was a wonderful companion. We shall miss him terribly.'

Between 1965 and 1989, Nicholas appeared in 108 episodes of *Doctor Who*, and Tom in almost 180, and yet they only worked together on eight (nine if you count the cliffhanger to Jon Pertwee's 1974 swansong, *Planet of the Spiders*): these comprise Tom's four-part début serial, 1974/75's *Robot*, and 1975's *Terror of the Zygons*. But Tom and Nick's friendship endured for decades afterwards. Their fondness and warmth for each other was palpable, and genuine, and something rather special. Their friendship seemed... impregnable? "Never cared much for the word 'impregnable'," the Doctor told the Brig in *Robot*. "Sounds a bit too much like 'unsinkable'." An unsinkable friendship? Well, almost. Very almost.

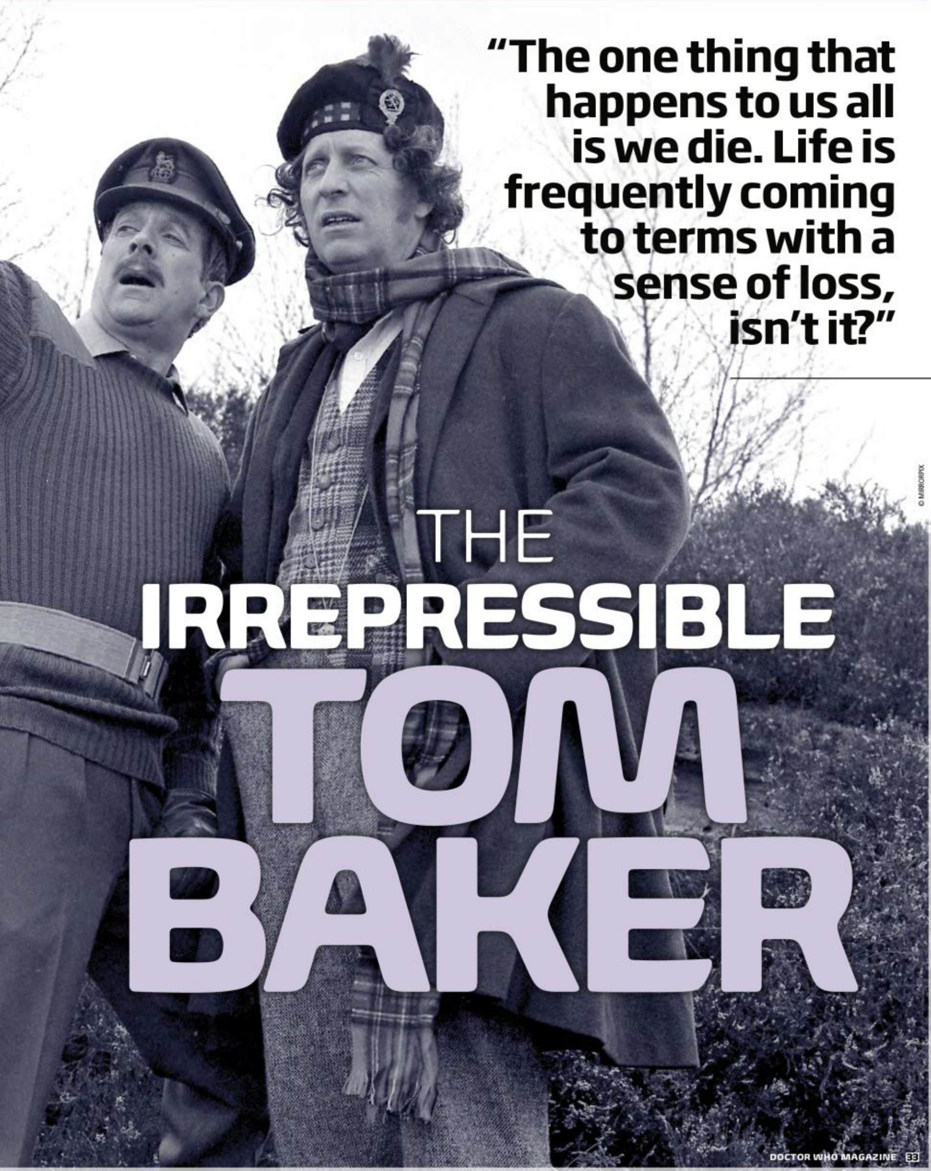
Three weeks after Nick's death, I'm in Robertsbridge, East Sussex, to interview Tom – at his invitation. He wants to pay tribute to Nick in the pages of **DWM** – a magazine of which both men have, over the years, been loyal supporters. Since Tom and I last met, in Soho in 2010, I've dyed my hair red. This worries Tom. "Is that your hair, or your hat?" he exclaims when he picks me up at Robertsbridge station, a few miles down the road from Tom's house. When I explain that it's my hair, he looks alarmed. "Is that for a laugh or...?" Charming.

Sorry I'm late, by the way. I had to change trains at Tunbridge Wells.
"Oh yeah, that's a dreary place. It's like purgatory."

Actually, it's where *Doctor Who Magazine* is based.
"(*Laughs*) Is it really? I should come round for tea. Or we can have lunch at Wagamama's. Do you know Wagamama's?"

Wagamama, yeah.
"It's lovely stuff. When you go to Wagamama's, it's all there. We'd have to get in early, though. It fills up."

How long have you lived around here? Didn't you move to France a few years ago?
"We were four years in France. When Sue and I married, we lived in Kent, then we went to rural France – I thought maybe I'd be a Frenchman – but that didn't really work out. We were so bored. I said, 'I want to be in a town again. I'm tired of this anonymity.' When we came back here, we had the idea of going to a quite large town, so we found a lovely place in Tunbridge Wells. It was a beautiful house, with a wonderful walled garden and a fishpond. But we made a fatal mistake: it was on the busiest road. The noise! We were so thrilled to find it, it didn't strike us, but we could only last a year. I tell people I lived in Tunbridge Wells for a year 'due to a misunderstanding'. (*Laughs*) But then we found a woman who was stone deaf, so it was fine for her. She paid up, and we moved to a little paradise that Sue found, about 600 yards off the road. We've got some people working on the house, otherwise I'd take you there instead of Rye. C'mon, we'll find a pub." ►



“The one thing that happens to us all is we die. Life is frequently coming to terms with a sense of loss, isn’t it?”

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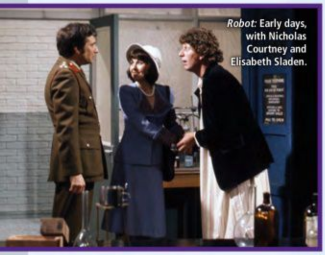
THE IRREPRESSIBLE TOM BAKER



Robot: Early days, with Nicholas Courtney and Elisabeth Sladen.

◄ IN TOM'S CAR DRIVING FROM ROBERTSBRIDGE TO RYE

[We're bombing through the East Sussex countryside in a 4x4, with Tom behind the wheel, as he waxes lyrical about our most recent interview, the one with June Hudson, published in **DWM** 427.]

"My wife, who doesn't enjoy reading about me and my stories, said she loved that interview you did with me and June. June is such a darling, isn't she? She's simply wonderful. She's so quintessentially theatrical. Where do they sell **Doctor Who Magazine**?"

Well, WHSmith. And all good newsagents.

"WHSmith? F***ing hell! Who would voluntarily go to a WHSmith? Jesus Christ, what a dump. Whenever I'm in WHSmith, I put my head in my hands, or try to open a vein."

RYE, EAST SUSSEX WALKING DOWN THE HIGH STREET

It's rather nice here, isn't it?

"It's quite pretty, but a bit dull. I was in another very dull little town yesterday: Hailsham - do you know it? There's quite a famous wine shop there, so I said to my wife, 'Let's go.' The town was empty. It's obviously suffering terribly. It's nearly derelict, apart from Waitrose. I'm very well known in Waitrose. This very nice chap stopped me and introduced me to his little son, who couldn't have been more than four. This fella took a picture of me and his four-year-old, and then he gave the phone to his son, who took pictures of me and his dad. *(Laughs)* It was very sweet, and this fella - I guess he would have been about 40 - was electrified to see me. He was trying to explain to his little boy how important I was, and his little boy was looking at me, like, *really?!*"

THE MERMAID INN, RYE THE LOUNGE

[It's 11.30am, and we're sat drinking tea in the fireplace lounge of the Mermaid Inn, a 15th-century Tudor-style public house and B&B. Tom is recounting how he was at Nick's bedside just four days before the actor's death.]

"I couldn't believe how marvellous the hospice was. It wasn't a particularly beautiful building, but marvellously kept. It was the absolute antitheses of everything to do with our struggling National Health Service. Immaculate corridors. Beautifully-furnished rooms. These marvellous girls moving around quietly. Nick was having terrible coughing fits, and we were trying to retrieve him, and then he'd have another spasm. But they were so sweet and gentle with him. He was so ill, so reduced, but so thrilled to see us. I noticed that he had a nice appetite. He ate a sandwich. Then this gorgeous girl came in - she was a dentist, who did some voluntary work there - and she'd come to check his teeth and brush them. And she was stroking his head - you know, as if she were his daughter. I popped out to reception - I needed a break, because it was an appalling experience to see somebody, *anybody*, dying - and I said to the two nurses there how nice it was to see Nick being so cared for. Actually, I'm thinking of offering myself up, part time, for some work in a hospice."

Sexy

When we met in Soho last year, you said, "No-one could do pompous like Nick Courtney – he was the most pompous man that ever appeared on television. That was his genius... His very pomposity made him adorable."

"He *was* pompous, and yet somehow or other it didn't matter. This decent, pompous, innocent, good man. He was so much the Brigadier, wasn't he? Nick, with his natural genius and endearing personality, made the Brigadier utterly irresistible. Even with duff lines like, 'Sergeant Benton, five rounds rapid' [from 1971 Pertwee serial *The Dæmons*]. I don't think they were very close friends, Nick and John [Levene, who played Benton], but they were funny together. Nick *was* the Brigadier. I think John is a bit of a fantasist, though. He's an odd chap. He fancies himself as a kind of motivator, and a film producer -"

In interviews, he'll often allude to hush-hush projects that he has on the go, that he isn't allowed to talk about, supposedly.

"That's right! 'I wish I could tell you about my plans, Tom, but I'm sworn to secrecy.' You'd think to yourself, 'I understand, John.' He'd say, 'But -' And you'd say, 'No, *don't* tell me, John. Honestly.' He's quite Dickensian is John Levene. But he got to America, didn't he? It's an extraordinary thing. He made a reputation out of this tiny part in *Doctor Who*, and he'd go to all the conventions... I mean, I suppose he was a bit of a looker back in the day. Boneheaded John Levene. Good luck to him."

Do you remember the first time you and Nick met? It would have been on *Planet of the Spiders*, presumably...?

"Yes, the first time was at the changeover shot. On that evening, Jon took no notice of me at all, just as I took no notice of Peter when it was my turn to go. Jon was rather grand - he'd been a big star in radio and films - but Nick came over and introduced himself. He was already well established in the show by then. In those days - it was an amazing thing - the leading actors would all be smoking cigarettes in the studio, in some hidden way. Smokers always find a place, like drinkers always find a place. It was absolutely forbidden by the rules, but somehow or other, I remember, Pertwee had a fag on in some corner of the set, smoking away, getting away with it."

This was during the regeneration scene?

"Yeah. Then he and his pals disappeared to the bar, drinking and smoking. Christ, all that smoking! Nowadays it seems incredible."

Did you smoke back then?

"Of course. Yes, I used to. I loved it when I was young. I absolutely adored it. I used to smoke two at a time. Smoking might kill you, but it was a social asset. You'd be on a train, minding your own business, and if you were on the make, like I was, you'd get out a packet of Passing Clouds or Three Castles, and you'd say to the woman over there, 'Do you know Three Castles?' She'd say, 'No, are they interesting?' You'd say, 'Well, yes,' and you'd give her one. When you light up two cigarettes - one for you, one for her - it's quite sexy, isn't it? The next thing, you were humping in the lavatory. *And* you're both still smoking! But I gave up about 25, 26 years ago. That was the hardest thing I ever did. I still dream about it. But I wouldn't smoke in front of the fans, and I wouldn't smoke on set; I'd just go to the bar afterwards, the BBC bar on the sixth floor. That was terrific fun. You'd rush there. It was hectic drinking, because you wouldn't get up there till ten-past-ten, when it closed in 50 minutes. It was a very beastly way of drinking."

You were binge drinking before binge drinking was cool.

"Everyone in the country would be, because this was before they extended the hours. People used to go mad in pubs. I knew pubs - not here, but in Australia - where they had white tiles on the ceiling, and served the beer out of hosepipes, and afterwards hosed down - not with the beer - where people were being sick. It was awful."

Did you go to the BBC bar during your lunch breaks, too?

"Occasionally. Not often. Serious drinkers used to do that. But it would be considered very naff to be battling Daleks or Zygons, then going off to the bar, smashing down a few, and coming back tight. It is terrible working with someone who's ahead of you, isn't it? But after work - why not? I remember, one drunken night, staying with Nick, Madeleine [Nick's first wife], and the children [Phillip and Isabella], because I couldn't get home. Nick had a lovely house near Highgate."

It sounds as though you and Nick got on from the off.

"Yes, he was very nice to me, despite the fact that he must have known - because it's a very close world - that I wasn't keen on the Earth stories. I used to say to the script editor [who, for Tom's first three years, was Robert Holmes], 'I think we should stay in outer space as much as we can; get it elsewhere. I'm not interested in the army, and jeeps, and sergeants clicking their heels.' But I was drawn to Nick, of course. I loved being with him. We were a double act. I loved everything he did."

So there you were with a co-star that you got on with famously – you adored each other – but you weren't so keen on the Earth-bound, UNIT set-up that his character was integral to and reliant upon. How did you reconcile those two things in your mind?

"Well, the thing is, once you got to know Nick, all other critical faculties were abandoned, and you just loved everything about *him*. You just couldn't explain yourself. It was almost like someone saying, 'What on Earth do you see in her?' or 'What on Earth do you see in him?' Once you actually love someone, you just love being with them. I would have loved Nick as Othello!"

Nicholas Courtney working in Tradition (the model soldier shop) in Piccadilly London, July 1971.

© ANL/REX/SHUTTERSTOCK

What did he make of you, though? Because you're quite –
"(*Cutting in*) Odd?"

– eccentric.
"I don't think I'm eccentric. I don't dress eccentrically, do I? I mean, my wife sometimes describes me as being 'anti-fashion' – that's true."

Your agent once described you as "the last British eccentric", I seem to recall.
"Isn't that amazing?"

You don't see it?
"No. I don't think of myself as being eccentric. But other people do. Sometimes my wife gets invitations to things, and she says, 'I think they're only doing this because they want to meet *you*.' That makes me clam up a little bit. But I always thought that Nick was rather eccentric. I thought of him as eccentric in that terribly well-bred way. In the summer, he used to turn up in shorts, and short socks, and black shoes, lugging a terrible old black briefcase, totally unselfconscious about how amazing he looked. He never actually had a knotted hanky on his head, but he could have done. (*Laughs*) He looked so reactionary, and he seemed totally unaware of it. There was a wonderful innocence about Nick. I'd tell him a story, and he'd look at me as if to say, 'Just a minute, that cannot be true.' But he was so well-bred. I'd say, 'With your background, you must know that you should never ask a storyteller if it's true. You must decide for yourself.' I was shameless."

I met Nick a handful of times. He seemed to me to be a lot less brazen than you are.

"I used to love all that coarse talk. When I realised it made Nick embarrassed, it pleased me."

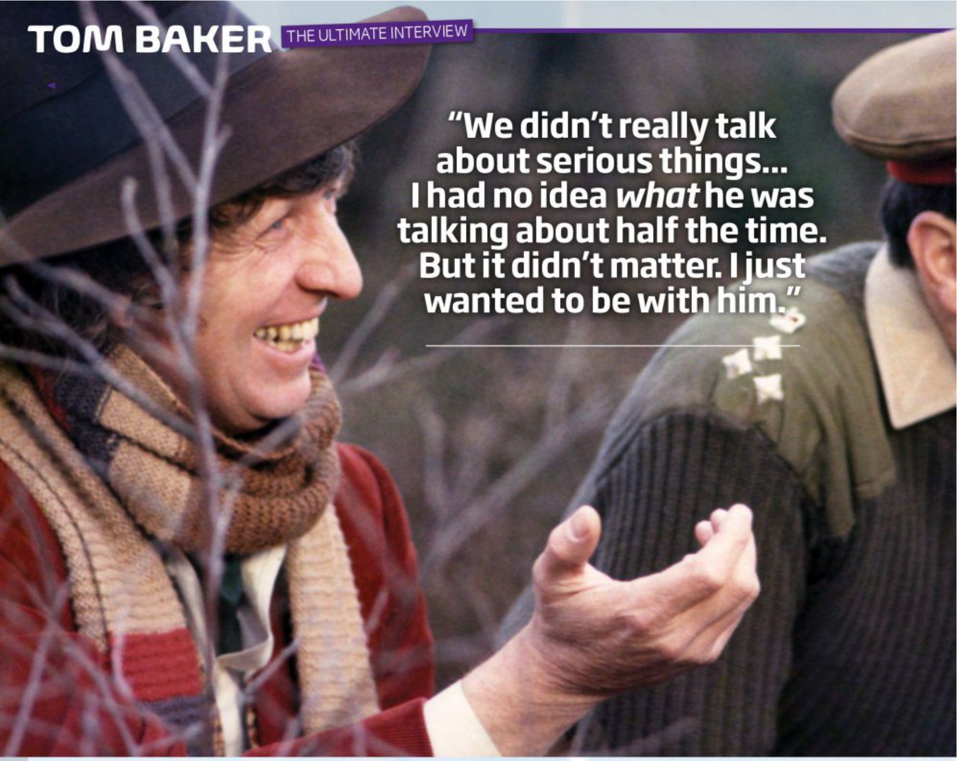
"Yes, he was basically rather a shy person. I used to love all that coarse talk. When I realised it made him slightly embarrassed, especially when I used to hit the nail on the head sometimes, it used to please me. In spite of himself, Nick would find it fascinating. When we were young – because Nick was only four years older than me – we'd spend hours on end in alehouses, talking about crumpet, having a hell of a good time. We used to drink strong drinks – Belgian lager and things – and Nick would get more and more pompous and emphatic about absolutely everything [the more he drunk]."

What were you like as a drunk?
"Well, I suppose I was terribly loud. I don't think I was an angry drunk. I think people adored me as a drunk. Yeah, I was friendly, and I'd buy big rounds, and tell stories. But Nick didn't say mean things; he'd say indignant things. There was no malice in Nick. That's why he must have been very limited as an actor – like I'm limited as an actor, because there's no real malice in me, I don't think. I couldn't play Iago."

You and Nick only worked together on two *Doctor Who* serials. Over the years, you must have spent much more time together in pubs than on set.

"Actors of our generation spent all our lives in pubs. You were either on the stage, or in the pub – or else you were pulling crumpet, in which case that would wait until the pub closed. We were youngish men, and we were well-paid, so it was crumpet-a-go-go. Actually, the girls used to be in the pubs, too. As actors on tour, staying in digs somewhere, you couldn't go back to your room [with a girl]. You had to go back to your room to learn the sodding words, but... We knew all the best tearooms, where we would flirt with the waitresses – Bettys Tea Rooms in Harrogate, somewhere like that – and sometimes pull them. An actor would say, 'I'm in York next week,' and you'd say, 'Ooh, Bettys –!' In fact, I used to send cards. I'd flirt with the waitress all week, and make a note of her address, and for years afterwards I'd send cards from all over the world – to some middle-aged waitress who'd been nice to me in Bettys. (*Laughs*) I'd write and say, 'I'm thinking of you while I'm in Hong Kong,' and this waitress must have thought, 'That Tom Baker, he's so romantic.'

"So I recall Nick as the vigour of pubs – he was quite Falstaffian in that way – or sneaking out of the BBC to put on a two-shilling win double. Nick loved betting, on Saturday mornings particularly. He used to go to his local pub, scan the racing sections of the papers, then go to the betting shop for an hour, then back to the pub to play cards." ►



"We didn't really talk about serious things... I had no idea *what* he was talking about half the time. But it didn't matter. I just wanted to be with him."

Was he lucky?

"He was, I think. He knew about horse racing. He knew about bloodlines and things like that. He'd say, 'Yes, that was Prince Regent out of Lock Ken.' *I* had no idea. I used to admire him. And I was jealous of him. I've spent a lot of my life feeling jealous of people. 'If only I'd had art lessons or dancing lessons, I'd have been happier.' All that kind of self-delusion. I used to think about Nick being born in Cairo, being brought up in those fabulous Egyptian places where everyone was multilingual - where everyone spoke Arabic, and Greek, and French, and English - and I'd be envious of him. I'd always have preferred my father to have been an ambassador as opposed to sweeping up in a biscuit factory [on retiring from the Merchant Navy, Tom's father worked at the Jacob's biscuit factory - Jacob's Bakery Ltd. - in Liverpool], which somehow didn't inspire me much. Nick inspired me. I don't know if the feeling was mutual, but we were very fond of each other."

You say that you were jealous of Nick –

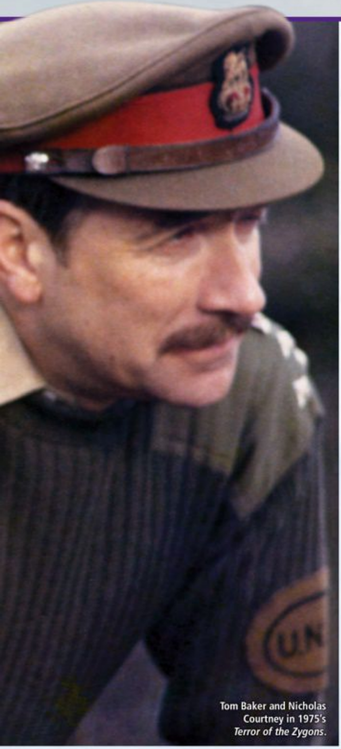
"*(Interrupting)* Well, I was when I first met him, 30-odd years ago, but times have changed, and I've changed as well, so when I look back... In fact, my background equipped me, in many ways, to match Nick. Mine was repressive - with religion, and sin, and being poor, and dreaming of being able to have a bath every day, or a clean shirt on, or lovely shoes, or a bicycle - but my imagination since has benefitted from all that. As Alan Bennett said, quoting Philip Larkin, '"They f*** you up, your mum and dad," and if you're planning on writing, that's probably a good thing!' That's true, isn't it? If you haven't been f***ed up and you want to be a writer, or an actor, or a storyteller, then you haven't got much to go on. The middle-classes have this idea that it must be marvellous to have an unhappy childhood. You don't have to apologise for being happy, Ben, but it's true, I think, that a perfectly happy and stable life isn't very interesting."

You and Nick both undertook National Service in your 20s. Did the two of you talk about your army days much?

"We didn't, really. We didn't really talk about serious things. Up to about six or seven years ago, if I was up in town with Nick, we'd find an alehouse, like we always used to, but... I used to love standing at the bar - well, I'd had such a lot of practice - and catching the barman's eye, whereas Nick didn't, because he was quite shy, so he wasn't all that quick at being served. So I'd compromise when Nick was there: we'd find somewhere to sit, and I'd rarely let him buy a round. You wanted to do that, in return for the stories - and in return, actually, just for being with him.

"He talked in this marvellous antiquated way, didn't he? 'Yes, quite, quite' - that lovely antique diction. I loved all that stammering and stuttering, and his modesty, and his lack of irony. He referred to himself in the third person. 'The Brig!' Yes. He had me in hysterics with that wonderful straight way of talking. He wasn't glib like me. He was a great one for groping for the word, and often it was a Latin word that I couldn't understand. You had to decode him. You'd ask him his opinion of something, and he'd say, 'Well, you know, I... the thing is, I can only adumbrate it and... yes, I adumbrate it, I suppose.' I'd say to him, 'What the f*** does "adumbrate" mean?' He was hysterically funny. Five minutes later, I'd say to someone, 'I was just talking to Nick, and he said "adumbrate"!' Or he'd say things like, 'Yes, well, *caveat emptor*.' I'd say, 'What the –?' 'Buyer beware,' he'd say. 'But I'm not buying anything, Nick.' 'No,' he'd say, 'I'm using it in an allegorical sense.' I'd say, 'Allegorical?' 'Well, metaphorical.' And then he'd say, 'Ah well, *de profundis*.' *(Laughs)* I had no idea what he was talking about half the time. But it didn't matter. I just wanted to be with him."

Was Nick much of a crossworder? I've heard that crossword-solving was a popular activity, in


Tom Baker and Nicholas Courtney in 1975's *Terror of the Zygons*.

rehearsals and filming breaks, during your time on the show.

"No, I don't think he was a crossword man. Ian Marter was the educated one amongst us; the working-class boy who got to Oxford, and hated every minute of it. Ian didn't like Oxford at all. He was terribly sensitive about it. He thought that Oxford was grotesquely overrated."

So what was Ian like to be with? He died quite young, didn't he? The fans never really got a chance to know him. [1]

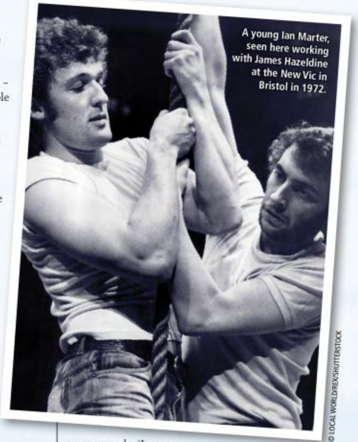
"I'm not sure *anyone* did. Ian was a marvellous, athletic-looking young man - great big shoulders - and clever, but rather tormented and irascible. I think also he didn't always get it right with his insulin or sugar levels. He'd have terrible mood swings. It happens with people who are diabetic. We'd think Ian was just being difficult, then we'd realise: get a biscuit into him and suddenly he'd be fine. Of course, in those days, we didn't know about Ian's sexuality."

Ian was bisexual…?

"I suspected he was gay or bi, because occasionally I used to see him with people I knew who were gay and there was quite a noticeable change in him; there was a kind of excitement about him. According to Nick, Ian came out to him on an aeroplane. [2] They were very good pals. They used to travel together, because Nick was a hell of a Marco Polo - he'd go anywhere for a free drink and a flight! So Ian saw more of Nick than I did back then - this was in the 80s - due to Nick's insatiable desire to travel. Of course, the Americans adored Nick. They found that posh way of talking hysterical, and his modesty, and the throat-clearing. Anyway, they were on the plane to Chicago, which was a great centre for the *Who* fans at that time, and Ian came out to Nick; he confessed that he was bi. 'After that,' Nick said, 'we became extremely close.' (*Laughs*) What he meant was, they became friendlier, but there was an ambiguity there - 'we became extremely close' - which was very funny, as if to say, 'Because, Tom, as a matter of fact, it turned out that *I* was gay as well! After that, Ian and I moved in together.' (*Roars with laughter*) He was so clumsy sometimes, Nick, but so sweet, and I suppose he must have been surprised when Ian came out to him, because... you know, our generation."

As an actor, do you have to be more liberal and tolerant generally, do you think?

"Yes, I think so. Actors are always more tolerant. You had to be. We were very aware of gayness. We all knew people who were gay, and we had friends who were gay, and we all had hysterical stories of landladies saying, of some notoriously gay actor, 'Oh, Mr Charles? He's so kind. The other night, he came in late, in the pouring rain, and he'd found a sailor with nowhere to stay - and he shared his bed with him! Honestly, I've never known anything so Christlike, Mr Baker.' And there are wonderful stories about gay directors - John Gielgud, people like that - directing some beautiful, young actor, and they'd say, 'Jeremy, I want you - God, how I want you! - to move down left on that line.' (*Laughs*) In those days, the 'queens', as we'd call them, had to cruise for talent, so it was altogether much more interesting and dramatic than it is now. When they'd be cruising in the Soho pubs, the famous queer pubs, and when they used to go cottaging, they'd all be competing for whatever it was. They were on the pull, so it was Devil take the hindmost. Or the Queen's Regiment - these were poor, working-class boys - used to oblige these gay guys. It wasn't because *they* were gay; it was a way of earning five shillings - and being able to steal some little object, if you went home with them. I remember Francis Bacon said to me that he thought the Wolfenden report [a government-sponsored report, published in 1957, that recommended that homosexual acts between consenting adults should no longer be a criminal offence], which led to a change in the law, was a great tragedy. 'It was one of the saddest days of my f***ing life,' he said. 'It's taken away all the danger, all the guilt, all the loathing. Tom, it's no fun anymore. It took all the drama out of it.' When it was legal, it lost the danger - the terrible danger - because terrible things *would* happen. Some old, sweet queen would get beaten up, or robbed, or worse, especially when they'd take people home."


A young Ian Marter, seen here working with James Hazeldine at the New Vic in Bristol in 1972.

© LOCAL WORLD/REX/SHUTTERSTOCK

Were you often hit on by guys when you were in *Doctor Who*?

"Well, I was hit on by guys when I played Oscar Wilde [Tom starred in *The Trials of Oscar Wilde* at the Oxford Theatre Festival, in 1974 - his last job before playing Doctor Who]. Ohh, there were some very pretty boys in the production as well. *Phwoar!* It was a big success. There's a pub right next to the stage door, at the Oxford Playhouse, so we all used to be in there. It was a real gay scene. These big, beefy bikers - the gay bikers - used to pile in, and they'd want to drink with me. They'd call me Oscar. They'd say, 'Where's Oscar?' And I'd be there with my pals - buying them drinks, because I was on the top money - and the bikers used to hustle them out of the way. I got quite a lot of free beer."

Was that as flattering as when you were getting attention from women?

"Oh yes. It was terrible flattering to feel wanted. Nowadays, I'm terribly flattered if anyone under 85 twinkles at me." ►

FOOTNOTES

[1] Marter died suddenly at his home in Harrow, north-west London, on 28 October 1986 – his 42nd birthday – after suffering a heart attack brought on by complications from diabetes. He was survived by his two sons, Rupert and Toby, and has the sad distinction of being the first *Doctor Who* companion actor to pass away.

[2] In his 2005 autobiography, *Still Getting Away With It*, co-authored with Michael McManus, Nicholas Courtney recalled: 'I am not sure Ian ever found real happiness. I recall one particular flight to a convention in Chicago. Alcohol had passed our lips – we had been upgraded to club class, I think – when he told me he was bisexual. He had a wife and family, and it was evidently no easy matter for him to come to terms with the fact that he was increasingly attracted to men. His marriage broke up in a very civilised way – it was his ex-wife [Rosemary Heyland] who called me in due course to tell me he had died – but the circumstances must still have been distressing for him. After the conversation *en route* to Chicago, we became extremely close. I really enjoyed being in his company, especially in America...'

STILL GETTING AWAY WITH IT

The new Doctor with the Brigadier (Nicholas Courtney) and Harry (Ian Marter).

◄ LATER

[We are discussing Michael McManus, Nick's close friend and co-writer of his 2005 autobiography. Tom is keen that Michael gets a namecheck in **DWM**.]

"Michael McManus took the weight off a lot of Nick's friends towards the end, by making it easier for us. Because Nick had been ill for a year. He'd had a stroke a little over a year before he died, I think. He lived through it. Nick and I would talk on the telephone, although his great voice was fading, and gradually his health improved. But then they diagnosed this terrible cancer of the oesophagus, which is a fearful thing, and that spread into his lungs, so his voice had gone and he couldn't speak properly. He was being whisked in and out of various hospitals. Nick had become like a surrogate father to Michael. I don't know what Michael will do now. He'd always be quoting Nick. The lovely thing about Nick is, there was a whole network of people sending each other emails about having bumped into him in the street, or had a pint with him, or gone out to dinner with him. It was absolutely wonderful the way he was quoted all the time. When Michael and I went to visit him in the hospice, we were shaking in horror at the thought of what we were going to see. It was so distressing to see Nick suffering so stoically at the end of his life, when we had known him as this vigorous guy. It was a fearful sight. Have you ever seen anyone die?"

I haven't, no. Not up close.

"It's a terrible thing. You've never been in a hospice either, I dare say. One of the nurses told me, 'He's very stoic, Mr Baker. Very stoic.' I read in a book once – a very serious book, *The End of Faith*, by Sam Harris – that sometimes, when people are dying, they seem to see, in the room, their loved ones. I remember Nick had an American girlfriend for a while – an amazing, sexy number. I used to say to him, 'She's a goer, isn't she, Nick?' He'd say, 'Yes, I suppose so,' but he wouldn't look at me when he said it; he was shy like that. At his bedside, I remember, I said to him – only trying to keep him going, and to stop myself from bursting into tears – 'Nick, would you say, were you a tit man or an arse man?' I was thinking of this American girl, but I could see that the nurses were horrified by this question. This was not the proper conversation to be having with a dying man. But I could see him going. He was just about to die, I think, and this appalling question fetched him back from the brink. Nick leaned in to me and said, 'I think... I think I was... I think I was both, Tom.'"

Don't tell me that those were Nick's final words? *Please!*

"There are worse final words. It's rather like John Le Mesurier, when he died – I knew his wife quite well, and she said he died very, very peacefully – and as he was slipping away, he said, just in the manner of Sergeant Wilson [the character Le Mesurier played in BBC1 sitcom *Dad's Army*, 1968-77], 'Well,' he said, 'I suppose it's all been rather lovely.' (*Laughs*) That's wonderful! He *was* Sergeant Wilson, even at the very last furlong. But it's quite difficult to think happily about the fact that life is only 4,000 weeks, isn't it? Or a thousand months. For one third of that, you're asleep anyway. The one thing that happens to us all is we die, but it's the one single thing in our lives that we can't imagine. No-one can imagine Heaven. Not really. It's much easier to talk about Hell. I was brought up believing in the glass floor, so we could look at the damned. What happens in Heaven? Is there a lot of sex up there? Are there 72 virgins with big tits? Muslims are bloody obsessed with their virgins with big tits – tits that never wither. The girls never grow old in Heaven. What do the Muslim women get when they die? Cock-a-go-go? Anyway, I don't want 72 virgins. I'll be incorporeal, for f***'s sake. That's got to be frustrating, up there with all that crumpet. I'm not going to have a throbber-on up there."

Right, no, absolutely. So have you been with someone before as they've passed away? Presumably in the Medical Corps –

"Yeah, when I was in the army, I saw people die. That moment, the loss, it reminds you of your own mortality. And then I had a very romantic one: my first father-in-law [Alfred Wheatcroft], who hated me, but he became utterly dependent upon me... I was there when he died. Are both your parents still alive, Ben?"

Yes. They live in Brighton.

"Ahh, Brighton. I love Brighton. I absolutely love it. That mixture of squalor and elegance. But the first appalling shock will be the death of your parents, if you like them or love them – a terrible shock, even though it happens to everyone."

Tom always enjoyed making Nicholas Courtney laugh.

© MICHAEL McMANUS

Russell T Davies [*Doctor Who* showrunner, 2005-10] told me once that the death of a parent is "huge and never-ending", but nothing in life really prepares you for it. [3]

"Well, that's right. You've only got one set of parents, and there are accounts of people flattened by grief. But it's very much easier to talk about misery than to talk about happiness, don't you think? If someone says to you, 'How are you, Ben?' and you say, 'I'm terribly happy,' they say, 'Oh, good,' and that's the end of it. But if you say, 'Well, I've suddenly discovered I've got cerebral palsy,' or 'I've got about two weeks to live,' I say, 'Really?!' – and I buy you a drink. Although, one of the girls in the hospice said to me, actually, 'Not everybody who's old and dying is easy, you know,' but we don't say *that*, do we? Everyone dies 'peacefully', that's what we say, but that can't be true, can it? Some people must die badly. Some must be raving.

"But life is frequently coming to terms with a sense of loss, isn't it? Losing one's childhood. Being disappointed. People dying. People betraying you. Breaking up from your partner. Becoming an orphan. It's always loss. The sense of loss that we all feel, all the time. But especially when we lose someone like Nick. Seeking consolation – the only consolation we have – is that we knew him, and we loved him. We were part of that. It was a fantastic privilege. We should be grateful for that, and hope that someone might say that of us – 'He was good to be with' – when it's our turn to be eulogised. Nick was *wonderful* to be with. Absolutely wonderful. Yes, he was. Some people's company is so precious. Nick was one of them."

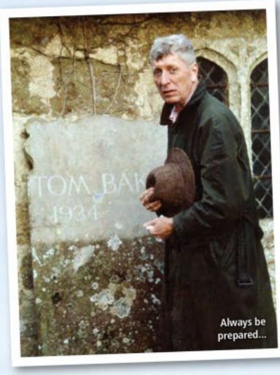
You chose not to attend his funeral –

"(*Cutting in*) No, I couldn't, because I simply couldn't trust myself. I thought, 'There will be a lot of people there, and they'll talk of him, and read things, and it would worry me.'"

You'd be too upset?

"I would probably have broken down. I might have made an exhibition of myself. I thought, 'The press will be there, or people will be watching me.' People do watch at a funeral, don't they? I was just nervous, even though I earned my first money going to funerals; my first job was as a professional funeral-goer. [4] But *now* going to a funeral I find distressing, actually. The sense of loss is so acute, because I identify with it myself, 'actuarially speaking', as they say. I'll be the next to go, somebody reminded me. 'Actuarially speaking, Tom, you'll be the next Doctor Who to die.' 'Thanks,' I said."

"'Actuarially speaking,' somebody reminded me, 'you'll be the next Doctor to die.' 'Thanks,' I said."



Always be prepared...

Don't be silly. You'll live forever.

"(*Smiling*) You're very kind."

You've always seemed so comfortable talking about death, though. I mean, you've bought your own gravestone [engraved 'Tom Baker, 1934 –'], which is a bit morbid.

"I don't think it's morbid. I think it's my idea of a joke, actually – to make jokes about what frightens me most."

Where is your grave now?

"The grave? The grave's yawning for me. I don't know where the grave *will be*, but the stone is still at that church [St Nicholas, in Boughton Malherbe, in Kent, near Tom's old home]. I've thought of having it sent over [to his East Sussex home], but the postage is excessive. (*He points to the door leading to the bar*) It's nearly as big as that door. It's a beautiful stone. It had been used before. It's weathered. I only had my name put on it because I was arsing around, and because I thought those w***ers might sell it to someone else. Then I heard that the rural dean spotted it one day, and he was not amused that someone who's still alive had bought a gravestone and put their name on it. The church is tyrannical. It's my gravestone. Why can't I put on it what I like? Maybe I should put, 'Tom Baker – he f***ing likes being dead!' The awful, jarring one is when it says on a grave, 'Not dead, only sleeping.' That's a common one, isn't it? I think, 'You're not sleeping, you silly bugger. You're dead. You're fried bread.' But people don't want to die anymore, do they? They want to live. Whereas when I was a kid in Liverpool, I couldn't wait to get to Heaven."

THE MERMAID INN, RYE
THE BAR

[We've ordered two rounds of sandwiches – prawn mayo for Tom, cheese and pickle for me – and a bowl of chips, to eat in the bar. As we enter, Gerry Rafferty's *Baker Street* – appropriately! – is playing on the radio. We find a table, and immediately Tom gets distracted by the whiskies behind the bar...]

"God, that's a serious collection."

Do you want one?

"No, I don't. No. Sometimes I've toyed with whisky – Macallan, that Ten Years Old one – but whisky's not really my thing. My thing, really, is beer. Or red wine. Or sometimes, if I'm feeling like it, gin. Not all that often, though. A strong gin and tonic, with a ton of ice. It has to be Gordon's, and it has to be Schweppes tonic. Actually, I've gone off Schweppes. Now, if I'm having gin, there's a wonderful tonic – ►

FOOTNOTES

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[3] In *The Writer's Tale: The Final Chapter*, the 2010 book comprising two year's worth of correspondence between Russell and me, the showrunner wrote: 'Out of thousands of years of great literature, novels, poetry, essays, diatribes and philosophy, the Death of Your Mother seems to be quite a small theme. It should be massive. I can't work out if it's too huge, or too ordinary.'

[4] As an altar boy in Liverpool during World War Two, Tom found his true vocation: as a faker. 'Baker the faker,' he declared in his autobiography, recalling the funeral of a child named Audrey Cheeseman, who had succumbed to diphtheria. Tom's chance weeping, due to the cold, saw him receive six shillings from the dead girl's father. 'That florin changed my life,' Tom wrote, 'and got me going as an actor. From then on, it was tears and snot all the way. I sobbed my way to florins. I was sniffing incense, swallowing God, and on the top money, too. I was nine years old.'

very expensive – called Fever-Tree. It's very metallic, like tonic in America is metallic. That with dry gin is fantastic. It gives you a big hit."

I want to ask you about Douglas Camfield. He was the director responsible for casting Nick as Lethbridge-Stewart [in 1968's *The Web of Fear*].

"Well, Douglas used to be in the army, didn't he? He used to talk like a Brigadier might. He used to say to his PA, quite loudly, 'Edwina [Craze, PA on *Terror of the Zygons*], as my second-in-command...' He ran everything like it was an army unit. Terribly, terribly funny. He was a lovely director to work for. He was obsessive in his preparation, but he was very open to suggestions. He didn't drink much, though. He used to drink Rum and Pep. He was a very good-looking chap, too."

He directed you and Nick together in *Terror of the Zygons* –

"(*Interrupting*) Yes, where all the computers looked like pizzas! It was Dougie's idea that the monsters would be whispering. Monsters are supposed to shout, aren't they? Whispering monsters were terribly funny. But Dougie was incredible. He was someone else who didn't have much sense of irony, but he was a darling man. For years, he was at the BBC as an absolutely top male PA [Camfield was a production assistant on several early *Doctor Who* serials, including the first one, in 1963, and the following year's *Marco Polo*]. He was so top that no-one wanted to promote him to director. In those days, they used to have this awful system at the BBC where they'd bring in Oxbridge graduates, mostly young men, who would do the BBC director's course in three weeks. Three weeks isn't a long time, but they were taught by amazing people like Douglas. He was teaching these boys who had come straight out of university, turning them into directors in three weeks, and it was breaking his heart. He was saying, 'Well, what about *me*?' And the BBC was saying, 'But you're doing great work, Douglas.' It was terrible. He was dying to be a director himself. Eventually, they let him do the course – which, after six years of being a PA, was easy for him – but he never forgot that he'd had to struggle so hard. Cor, the shock we got when he died. Dougie died very young [of a heart attack, aged 52, in 1984]. I met his son, actually. He's a technician in Soho. He said, 'You knew my dad, Douglas Camfield.' I remember the boy's name. He had an amazing name: Joggs. He was named after a Scandinavian god or something, because Dougie was quite eccentric. Hey, tasty chips, these. Tell the chipper!"

David Walliams as Gibbis.

I'll pass that on, Tom. Talking of eccentrics, I interviewed David Walliams the other day [on the set of 2011 *Doctor Who* episode *The God Complex*, in which David plays Gibbis, the cowardly alien mole from Tivoli]. He said some lovely things about you. [5]

"(*Laughs*) I can imagine."

He also said that although you narrated *Little Britain*, you've never actually seen an episode.

"No, no, I haven't. But those *Little Britain* boys – the things they made me say! Actors die for good lines like those. They knew I could do it absolutely shamelessly, and make an absolute c*** of myself. If anyone watching was outraged, it showed they had no sense of humour. Matt Lucas was the director, but David was always there at the recording sessions. Matt used to direct very carefully indeed. Very demanding. He was really quite serious. But they knew how they wanted it to be. You know, I could have gone on tour with them [in their 2005-07 stage show, *Little Britain Live*, which Tom narrated, though his lines were pre-recorded]."

FOOTNOTES

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[5] Tom narrated *Little Britain*, the 2003-07 BBC sketch show that David Walliams – and his comedy partner at the time, Matt Lucas – wrote and starred in. "Obviously, I love Tom," David told me, in **DWM** 439, "and I knew his voice would be right. I really wanted him to do it, not least because I wanted to spend some time with him. Tom cast a spell over me as a child. I was completely enthralled by his Doctor and his performance... We made him say some obscene things. But Tom loved it. Once you've spent some time with him, you realise he's nutty, but completely loveable. You're not really thinking about the Doctor; you're thinking about Tom Baker... Actually, I'd queued up and got his autograph when he was doing a book signing for *Who on Earth is Tom Baker?*... I said, 'Could you sign it "Sir Tom Baker", because I think you should be a sir.' He rolled his eyes as if to say, 'Oh Christ, another mentalist.'"

[6] The Prime commercials featuring Tom and Lalla were made for Australian television. The first two were filmed in late 1979, for broadcast the following year. In December 1980, a few days after they tied the knot, Tom and Lalla shot two further commercials, including one in which Romana suggests that the Doctor asks a Prime "how to handle a woman" – and, prompted by the computer ('MARRY THE GIRL, DOCTOR'), he proposes. Romana says yes.

"All the computers looked like pizzas!" The Zygon spaceship from *Terror of the Zygons*, directed by Douglas Camfield (inset).

Lalla and Tom in one of four Prime Computer adverts.

You should have done. That would have been amazing.

"Mm, I should have done, shouldn't I? They were always saying, 'Why don't you come and take a bow?' I should have asked them if I could be *in* it. I'd become very fond of them on the radio [*Little Britain* started life on Radio 4, 2000-02] – that's when they were just getting started – and we got very close. They were so young, it brought out the kind of paternal feelings in me. I was so proud of them. I liked them so much. I owe those boys a lot, because *Little Britain* opened up even more voiceover work for me – commercials, all sorts of things. Commercials pay terribly well. If it's a voiceover, you can be in and out in an hour, and I used to fit in five a day sometimes."

Didn't you do a TV commercial with Lalla Ward years ago –?

"I did a *series* of commercials with Lalla, about computers. They were as big as fridges."

Yes, Prime Computers [a now-defunct Massachusetts-based computer house]. I've watched those ads on YouTube. You and Lalla are playing the Doctor and Romana, which is weird to see – BBC characters in a commercial –

"Yes, you couldn't do that nowadays."

– plus you're flirting like mad. You propose to her in one of the ads! [6] How much of that was improvised?

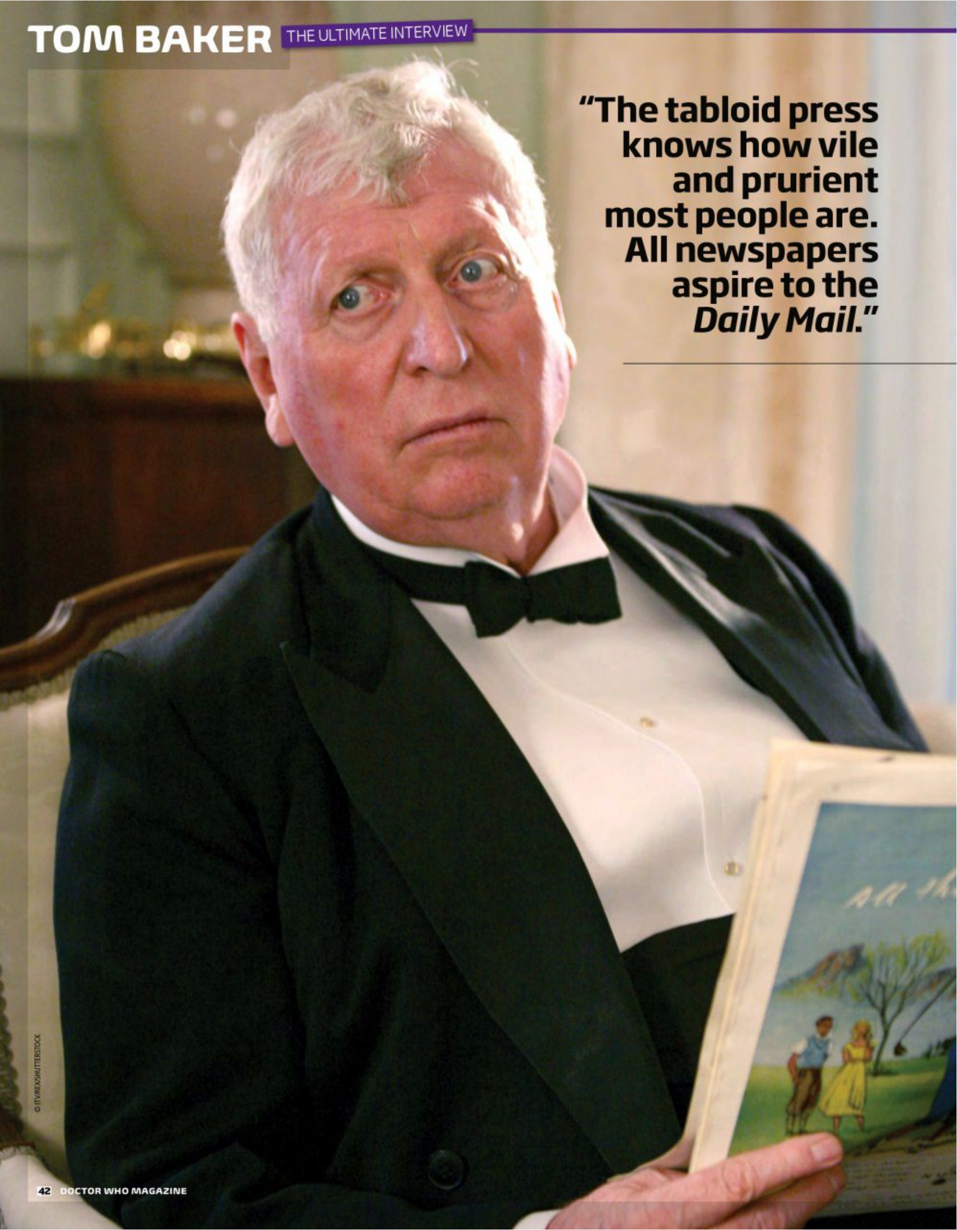
"Well, I wrote them."

You *wrote* them?

"Yeah. They'd asked me to do these commercials, and I said I'd consider it, and then I didn't hear anything at all until my agent – my then-agent – said, 'By the way, Tom, the Australians are arriving on Thursday.' I said, 'What for?' 'To do those commercials.' I said, 'But I didn't say I'd do them.' 'Well, they assumed,' she said. So I went to meet them at Blakes Hotel in Chelsea, a wonderful hotel off of Fulham Road, and they had these naff scripts. I said, 'Look, I didn't say I was going to do this.' 'We know,' they said, 'but we thought you would. We're paying you well.' The balls of that! I said, 'I don't care what you're paying me. I'm not doing them.' The producer – a big-name producer – who had come over said, 'You've *got* to do them, Tom. You've got to help us out.' As soon as he started saying lame things like that, I had him, didn't I? I said, 'Well, I might consider it... if I write them.' He said, 'Anything! Anything you want, as long as the message comes over.' So I spent a day-and-a-half with the director of the piece, and wrote these two commercials."

So they give us an insight into what *Doctor Who* would have been like ►

"I did a series of commercials with Lalla, about computers. I said, 'Well, I might consider it... if I write them.'"



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> "The tabloid press knows how vile and prurient most people are. All newspapers aspire to the *Daily Mail*."

◄ had you *actually* been given free rein on the scripts.

"Yeah. God. They were funny things to do."

You were dating Lalla at that point, right?

"I think I was still getting to know Lalla. It was early days."

Most *Doctor Who* fans have played that game where we watch the serials that you and Lalla appear in together, and try to work out at what point the two of you hooked up. I've always presumed it was in Paris, while you were filming *City of Death* [1979].

"Is that the one with John Cleese [who cameos, in one scene, as an art gallery visitor] in it?"

That's the one.

"I used to see a bit of him at the BBC. He had that wonderful anxiety of a man who was just holding on to his sanity. *Just!* I used to sit with him in the BBC canteen. Eleanor Bron [who played the other art gallery visitor] was a good friend of his."

Their scene was filmed a little later, I think, once you were back from Paris.

"So when would Paris have been?"

The end of April '79, beginning of May.

"Right. Yeah, we were together then."

You and Lalla got together before Paris?

"Just before Paris, yes. I know we were together in Paris, because it was quite tricky, because, as you'd expect, we had a whole troupe of freeloading journalists with us, so Lalla and I had to be terribly discreet – well, so discreet as to suspend activities. I mean, they would have been absolutely all over it."

Isn't that part of the fun, though: sneaking around, keeping it from the press?

"Yes, it was. Certainly. But they were tough guys, those journalists. I remember they took me out to dinner in Paris. Lalla and I were sitting among them – six journalists, I think, and four photographers. They were such pigs. They were insulting the waiters. When the meal was over, they called the fella over for the bill. One of them looked at the bill, put some money on the table, and went, 'Right, I want a copy of this bill. And he wants a copy. And he wants a copy.' And the other six or seven went, 'Yeah, we want copies, too.' The waiter just looked at them, stupefied. They were all going to claim back the entire meal on expenses. I said, 'That's outrageous.' This journalist went, 'It's the way of the world, Tom.' I said, 'What happens if *I* get a copy of the bill?' He said, 'I'll put it in the f***ing paper.' The buggers. Journalists are absolutely shameless. Hilarious and hypocritical."

What papers do you read these days?

"Every day, I read *The Times*, and I look at other papers online. I read *The Spectator*, which amuses me sometimes, but it's more a habit – I've read it for 53 years. And I follow certain journalists, like Rod Liddle. I love his range and his indignation. I like indignation in journalism. I like the towering indignation, in *The Mail on Sunday*, of Christopher Hitchens. He's so committed. A wonderfully eloquent writer. Even when I don't agree with him, I agree with his eloquence and his absolute fury. But listen, I will say – and I mean this absolutely sincerely – I do think that the tabloid press is always right about its lousy taste and its intrusiveness, because the tabloid press knows for certain how vile and prurient most people are. Otherwise they wouldn't print it. They know what people want. All newspapers, really without exception, aspire to the *Daily Mail*. In spite of all the criticism, that's the brilliance of the *Mail*. It's like a stupendous parish magazine. The *Daily Mail* gets in some very serious writers, in between all that whippet s***."

Tom Baker and Lalla Ward in Paris to film *City of Death* in 1979; early days for their relationship...

There is a *lot* of whippet s* in the *Mail*, though.**

"Well, yes. I mean, how can a journalist actually, without any sense of irony, use the phrase 'love rat'? If you've got some knuckleheaded prick like Wayne Rooney, who's on the best part of a million pounds a month, what's he going to do when he's playing away? That's the way it is with young men with permanent throbber-ons and satchelfuls of money. Everyone's trying to get into someone else's knickers. Everyone's longing to be a love rat. Every bloody place, you see them. Tunbridge Wells is absolutely *heaving* with would-be love rats."

Anyway. So you kept your burgeoning relationship with Lalla a secret from the press and the public. But what did your *Doctor Who* colleagues make of it? Do you think they saw it coming?

"I don't think they did, no, because I remember John Nathan-Turner [who was production unit manager on Season Seventeen, before taking over as producer from Season Eighteen] being absolutely amazed."

And did you not think it was a bad idea getting together with your co-star?

"It was madness, wasn't it? But you just don't think like that. I think probably, if somebody had said to me, 'Do you think that's a good idea... ?', I wouldn't have listened. When the chemicals are working like that, when your hormones are screaming, anything that doesn't go along with your hormones is easy to ignore, even if it's a very bad idea. A kind of insanity overtakes you, you know?"

You've talked of chasing "crumpet" during your bachelor days. When Lalla came onto *Doctor Who* – and she's a very attractive, brilliant woman – did you consider her to be "crumpet"?

Saving the world!

"Lalla? Never, no."

So what's the distinction between –?

"(*Interrupting*) Well, the distinction is, crumpet is actually kind of moistly available all the time. It's absolutely there. It's the eighteenth-century *Fanny Hill* idea. Yeah, that's what makes crumpet. It's all about pouting and mincing."

And that's just you.

"What?"

Never mind.

"Lalla was more than crumpet. Much more. Of course, the big announcement was that we were going to get married. I remember saying to John Nathan-Turner, 'Lalla's going to marry me,' and John said, 'And are you going to marry *her*?' (*Laughs*) He said, 'It sounded rather one-sided, Tom, the way you said that.' But Douglas Adams was pleased. He said, 'Hey, this is good news.' Douglas was very sweet. Then the news was out, and suddenly there were journalists everywhere, even at the pub. It was incredible pressure, of being forced to meet the press. We didn't want to – Lalla was very touchy about that sort of thing – but we had to make an appearance. We made the national news, I remember. [7] And my life changed forever, for a while." **DWM**

FOOTNOTE

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[7] On 19 November 1980, the *BBC News* and *Newsround* announced that Tom and Lalla were to marry before Christmas. Tom told reporter Brian Wesley: "I couldn't bear to see her go... to live without her." On Saturday, 13 December 1980, Tom and Lalla were married at Chelsea Registry Office.

"You do think, 'This girl is very important and lovely,' and suddenly you're together again!"

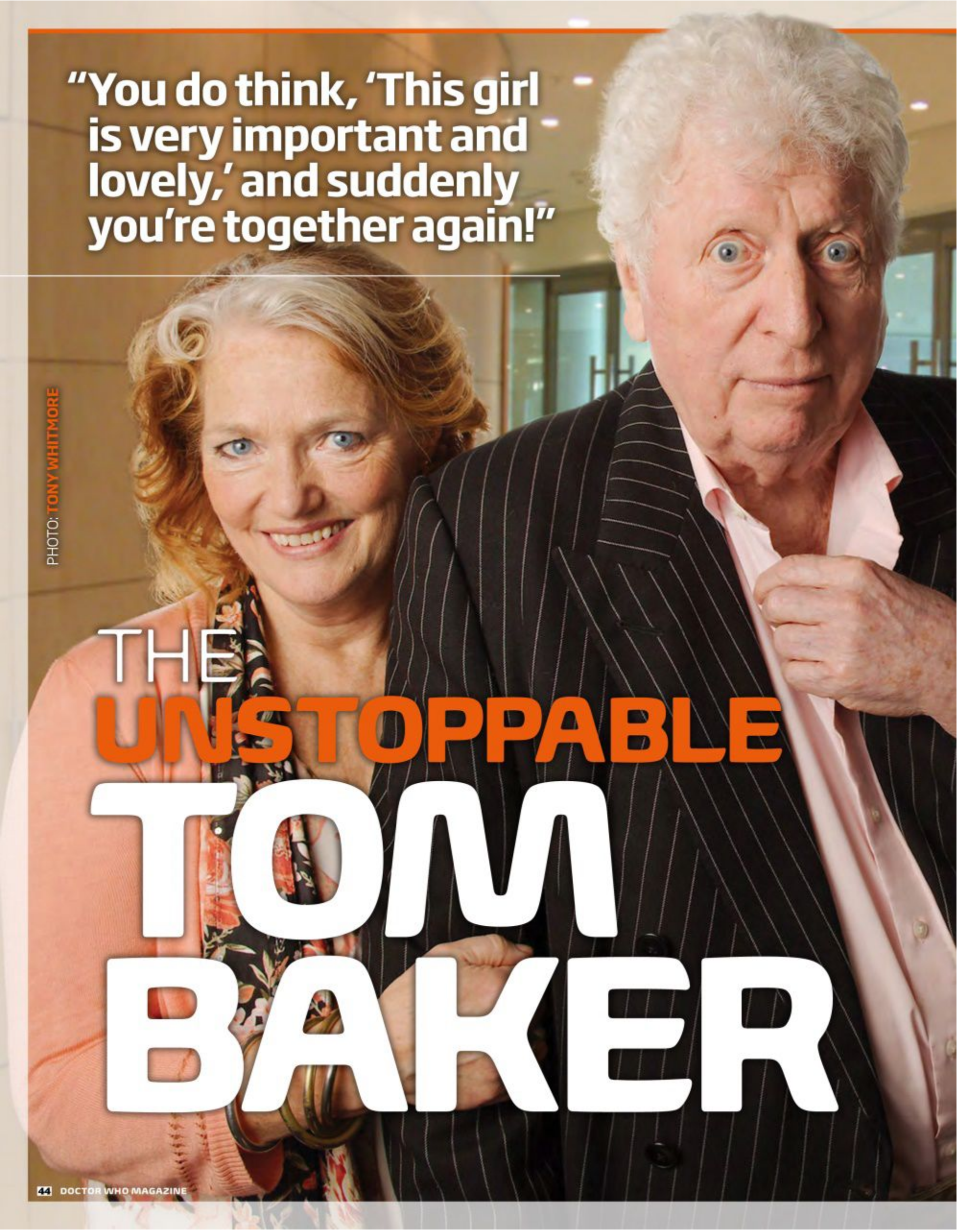

PHOTO: TONY WHITMORE

THE UNSTOPPABLE TOM BAKER

THE ULTIMATE INTERVIEW

PART FIVE

> *"O, wonder! How many goodly creatures are there here!*
> *How beauteous mankind is! O brave new world,*
> *that has such people in't!"*
> – Miranda, *The Tempest*

DAY FOUR:
AUDIO SORCERY
FRANT, EAST SUSSEX
22/04/11

In a village called Frant, on the Kent/East Sussex border, Tom Baker and Louise Jameson are about to make history. Today – Friday, 22 April 2011 – they start recording Big Finish's hotly-anticipated, fittingly loopy, brand new range of *Doctor Who* audio plays, the *Fourth Doctor Adventures*. It'll be Tom's first time working with Big Finish, after over a decade of them asking, and asking, and asking, and him turning them down. It'll also be the first time that Tom and Louise will have acted together since 1978's *The Invasion of Time*. They're reprising their TV roles of the Doctor and Leela, of course. I'm unrepentantly excited.

Today's play is called *Energy of the Daleks*. Tom and Louise will record further *Fourth Doctor Adventures* over the coming days, weeks, and months. Although *Energy* is the first to be recorded, it'll be the fourth to be released, in April 2012. 'The Doctor is in an oddly flippant mood throughout,' reviewer Matt Michael will write in **DWM** 448. 'Everyone is a dear old thing, and his joyful "Bye bye, Daleks!" couldn't be further from Hinchcliffe-era introspection. Not that this is necessarily a bad thing... *Energy of the Daleks* lives up to its title to give us the most fast-paced and flat-out fun Fourth Doctor audio drama so far.' The all-star cast includes Dan Starkey, who plays various Sontarans in TV *Doctor Who* (most notably Strax), and Mark Benton, who played Clive in 2005 episode *Rose*. Like their television counterparts, Big Finish's Daleks are voiced by exec producer – and *Energy of the Daleks*' writer and director – Nicholas Briggs. And this is Tom's first Dalek story since 1979's *Destiny of the Daleks*. The long darkness has ended. An eternity of waiting is over.

However, today's recording is tinged with sadness, too. Three days ago, Sarah Jane Smith actress Elisabeth Sladen passed away, following a short illness. I wasn't planning on asking Tom about her today; I thought we'd save that until we can meet one-on-one, outside of a busy studio recording, to pay tribute to Lis properly.

What of this 'busy studio', then? It's called Audio Sorcery, and it's just down the road from Tom's house. (The studio wasn't built here especially for him, you understand. That's beyond Big Finish's budget. They looked for a studio close to where Tom lives, and found this one.) When he arrives, at 9.30am, Tom is carrying a bag full of fruit.

"Satsumas! That'll cheer everyone up," he bellows, as he greets his *Energy* co-stars (bar Louise, who is five minutes away). Then Tom spots me – and my hair, which is still dyed red – and just sort of points and laughs.

Don't laugh!

"It's as if there should be a parrot on your shoulder. How's that going, that hair style? When you're on trains by yourself, do people sit next to you? (*To the rest of the green room*) Ben and I have done Soho together."

And Rye.

"Well, I wasn't going to mention that. (*Laughs*) If it goes on like this, Ben, I'll have to adopt you. Not much happens in Rye, though. I think there was an outbreak of dandruff there a few years back, but I'm not sure. It's just a lot of old ladies and cobbles. When one goes down –"

– it's like dominoes?

"Yeah. But what would they know about a fancy haircut in Rye? Hey, I brought some satsumas, in case we have any vegetarians. Would you like a satsuma?"

Maybe later, Tom.

"I keep them by the side of my bed. If, in the night, I wake up, I reach out for a satsuma – because it's quite nice, actually, peeling a satsuma with one hand. (*A pause*) I wasn't planning on telling you that."

[Five minutes later, Louise arrives. She and Tom have a private chat outside; it seems warm and friendly. Once inside, Louise introduces herself to everyone – lots of hugs and hellos – before she and Tom are whisked away into the studio, to record their first scene together...] ►

◄ AUDIO SORCERY
THE RECORDING STUDIO

[Each actor is in a separate recording booth. They can hear Nick Briggs – who's sat in the control room, with me – through their headphones.]

LOUISE: "(*Smiles*) So here we are."
TOM: "It's funny, yes. I'm quite excited."
NICK: "So, uh, let's record one. And have either of you anything to say at this historic moment?"
TOM: "No. Except I hope we're going to be very happy."
LOUISE: "(*Laughing*) 'Who'd have thought?' is what I have to say. Who'd have thought?"

[They launch into their first scene – which, curiously, features the word 'vibble'. [1] After a couple of takes, Nick has some director's notes.]

NICK: "I love that. Thank you, that's lovely. Shall we do another one, since this is our first scene of the day? I think just relax into it more, and make it very conversational. I wonder whether, Tom, before you say 'vibble', maybe you're sort of searching for the appropriate word – do you know what I mean? – before you come up with 'vibble'. Do you think that might work?"
TOM: "Well, I don't know. I mean, I'll say it. I'll do it your way. I'm so f***ing impressionable. 'Has anyone seen my… vibble?' I'm going to try that on my wife tonight. Ready when you are, cock."
NICK: "Okay, here we go, and… cue."

[After a couple more scenes are in the can.]

NICK: "Oh, I forgot I was directing! I was just enjoying it. Tom and Louise, are you up for doing some more, or would you like a little rest?"
LOUISE: "Up for more."
TOM: "Oh yes, Louise is *insatiable*."
LOUISE: "I'm happy to keep going if Tom is. I'll go with the Doctor."
NICK: "I tell you what, then, let's go on to Scene 5."
TOM: "Well, there's f*** all else to do. (*Laughs*) How many pages? Another three?"
NICK: "I think it's just two: pages 9 and 10."
TOM: "At the bottom of page 10, Nick, when I say, 'You're absolutely right, Leela,' instead of, 'And I'm afraid I've landed us in the wrong time again,' I think it should be more celebratory: 'You're absolutely right, Leela! That means I've landed us in the wrong time! *Again!* (*Laughs*)' You know, it's that mad optimism, isn't it? The Doctor never really learns. That's why I got the part."
NICK: "We should certainly have that, then."
TOM: "Or… we can do it *your* way? 'That means I've landed us in the wrong time!' Hey, do you think, Louise, you should have the next line – 'Again!'?"
LOUISE: "Okay. Nice."
NICK: "Yeah, do that."

[Scene 5 ends with these lines from Tom: "A good protest always ends up in Trafalgar Square. If we cross Hungerford Bridge, we can be there in just about five minutes. I love demonstrations so. Come on!"]

NICK: "Tom, could you just do the last couple of lines again, and do the same amusement and everything in that final 'Come on!'… but just take it down a bit?"
TOM: "Oh. Yes, all right. (*Laughs*) I'm used to that kind of note."

Tom Baker enters the world of the Big Finish audios, with writer/producer/voice of the Daleks – Nicholas Briggs.

PHOTO: TONY WHITMORE

"Big actors have a great deal of power over directors… unless the director *really* outranks them!"

AUDIO SORCERY
THE GREEN ROOM

[Lunch time. The caterers have laid out quite the spread.]

TOM: "Is that a bowl of jelly babies there? I suppose that's a joke, isn't it?"
NICK: "That's a *photo opportunity*."

Would you like a jelly baby, Tom?
TOM: "No, no, I can't stand them."
LOUISE: "Save them for when you need a sugar rush."
TOM: "I prefer dark chocolate. About 85% cocoa, with chillies."
LOUISE: "Would you like a sandwich instead?"
TOM: "You're all right. I've had one of those sandwiches before, some years ago."

LATER

[Tom is telling me about his recent cataract surgery.]

Did you have both eyes done?
"Both eyes, yeah, but they only did one at a time. I didn't want to have it done, but, if I hadn't, the opticians – the eye surgeon – would have been obliged by law to tell the DVLA [Driver and Vehicle Licensing Agency], and then they'd have taken away my license. Now, of course, I'm able to see like a f***ing falcon. It's rather a shame. When I was losing my sight, I was getting on so much better with people. I began having an affair. With my wife."

Actually, I thought I might meet Sue today. She drove to the studio with you this morning, didn't she?

FOOTNOTES

1 The Doctor: "The TARDIS has picked up… er, well, something."
Leela: "Something?"
The Doctor: "Yes, something out of place, not quite right. An odd energy reading that shouldn't be there. A sort of vibble."
Leela: "*Vibble?*"

2 Tom has two sons, Daniel and Piers, from his first marriage, but he lost contact with them – until a chance meeting with Piers in a pub in New Zealand, in 1997. "It may be that my sons were better off without me, with my uncertainties and my anxieties," Tom told the *Daily Mail* in September that year, "but that may well be a piece of self-justification. I wouldn't say for a moment I've been a good anything, actor or father. In fact, I wouldn't say I've done a good turn to anyone. But I am trying to be a good husband."

3 In **DWM** 428, Louise said of Tom: "His dislike of a companion lapped over into not liking me very much. In a way, he gave me a very good lesson, because a couple of other actors since then – only a couple – have begun to behave that way, and I nip it in the bud. I just don't get treated like that anymore. I'm not a victim. Whatever s*** I have in my life, if I have the power to change it, I do. If I don't, then please God I have the wisdom to be able to live with it. I blame myself as much as Tom for the relationship that built up, because I would sulk in corners and weep at home instead of just facing up to it. I've changed a lot since then, and evidently Tom has, too. We're good friends now. He's mellowed. Well, from my experience."

"Yeah, she navigated. She has a better sense of direction than I do. I've got no sense of direction. I don't know how I had children! [2] Somebody must have guided me, or pointed the way. (*Laughs*) No, Sue headed off to the garden centre. She's very religious in that way; she loves gardening. Although, our grounds are overrun with deer at the moment. Do you garden, Ben? I don't know if you've ever loved something - other than f***ing Rye! - but often, when you love something, you hate it equally, don't you? Because you're afraid of losing what you love. If, like my wife, you love gardening, then you *hate* deer, or greenfly, or Russell Terriers, because the buggers dig it all up. Or if you're a journalist, you hate other journalists. Or if you're an actor, well, you hate the whole world, really. You think other actors are all t***ers. (*To the rest of the green room*) I expected you to be more responsive. (*Laughter*) Have you ever told anyone you love them, Ben?"

Um. Yes.

"It's hard to say, isn't it? 'I love you.' It's said in the dark, largely. It's kind of pillow talk, because it's easier to whisper it than say it."

AUDIO SORCERY OUTSIDE, IN THE CAR PARK

[It's 5.30pm. Sat on a low wall in the Audio Sorcery car park, with the sun blazing overhead, Tom and Louise are reflecting on today's Big Finish recording.]

How have you found acting opposite each other again after so many years? Is it like riding a bike – so to speak?

TOM: "(*Laughs*) Ben, it's nothing at all like riding a bike. (*To Louise*) We've worked together since *Doctor Who*, haven't we?"

LOUISE: "No, actually. We've *met*. You've taken me for a walk in your forest."

TOM: "Oh, that went well, didn't it?"

LOUISE: "That went *very* well. There was friction with us before -"

TOM: "I was telling Ben about that."

LOUISE: "- but this time it's been absolute plain sailing. You've been charming."

TOM: "Well, now I feel tremendous warmth towards you. I think about you a lot."

So what changed?

TOM: "Time."

LOUISE: "Yes. Sometimes it feels like I was another person back then, and sometimes it feels like it was yesterday, but -"

TOM: "(*Interrupting*) Time changes everything."

Louise, in what ways have you changed since you were playing Leela on TV?

LOUISE: "Well, in the past decade, I've changed a lot. Coming into your 50s is quite a difficult time for a woman. Not just the menopause, but also the business forgets you a bit - the jobs aren't as prolific as they were - so I've had to become more inventive. I'm not going to let the profession give me up. This profession is my lifeblood. Without it, I'd just stop. But I'm extremely grateful to *Doctor Who*. When I've been out of work, *Doctor Who* has been the lifeline; there's been a convention, or a DVD, or something that's cropped up."

TOM: "It's been very good to both of us, hasn't it?"

LOUISE: "But I tell you what hasn't changed is respect for each other's work."

TOM: "Yeah, no, that was never in doubt. Never."

When did you realise how much Louise meant to you, Tom?

TOM: "It wasn't a particular moment, but you do think, 'This girl is very important and lovely,' and suddenly there you are, together again. I mean, I had a very good relationship with Elisabeth Sladen, but I never saw her outside of work, ever. I only saw her legs once! But she was always sending me kind messages. Come to think of it, the only one I saw out of work was Lalla Ward. I only saw *her* because I was married to her, so I thought it was best to see her occasionally."

LOUISE: "(*To me*) Did you expect a serious answer?"

TOM: "Every so often, I'm asked about Lalla by devious journalists. Not you, Ben. I used to tease you, but I know you now. They say to me, 'Are you going to be working with Richard Dawkins' wife very soon?' And I have to say, 'I don't think so. We're busy, both of us.'"

Savage girl Leela.

When there's creative tension on set or in studio, can it make the work better? Or is it nearly always destructive?

TOM: "People work in different ways. Some people thrive on that kind of edgy creativity. I can't be doing with that anymore; I like it to be friendly and loving, really. Especially in this kind of work. Because I don't do *serious* work. I mean, if I were doing Ibsen... oh no, I did do Ibsen once [a West End production of *Hedda Gabler*, in 1982] - bloody hell! - with poor Susannah York. God, she hated me."

LOUISE: "Did she? Why?"

TOM: "Well, I played Judge Brack, and Susannah wasn't big on irony. She was playing Hedda, and it was quite a big production, and the director, Donald McWhinnie, found me absolutely wonderful, so he wouldn't give me any notes. The more he didn't give me notes, the further I went. At the end of the play, when Hedda shoots herself, there's an amazing line where her husband goes, 'She's shot herself! Fancy that!' I was down stage. I went, 'Shot herself? Good God! People don't do that sort of thing.' It brought the house down. Every night, as Hedda lay there dead, the play ended on a big laugh - *my* big laugh - so Susannah York *loathed* me. But Hedda isn't really an interesting character, is she? It's a very big acting challenge, but you're glad when she shoots herself."

LOUISE: "I'm not a huge fan of Ibsen. He was supposed to be this champion for women and women's rights, but -"

TOM: "(*Cutting in*) Yes, sometimes when I read *A Doll's House* -"

LOUISE: "It's so irritating, isn't it?"

TOM: "- oh, isn't it insufferable?"

LOUISE: "And Nora [the play's protagonist, who - spoiler alert! - walks out on her husband and children at the end]... oh, I can't. You just think, 'Only a man could have written someone who could leave their children that easily.'"

TOM: "Yes."

LOUISE: "That moment, it's never really earned, is it?"

TOM: "At the time, it was obscene, wasn't it? - a woman doing that."

How far do you think Leela, unlike many other *Doctor Who* companions, managed to avoid being overshadowed by the male characters around her?

LOUISE: "Well, she did, but it depended who was writing. If Chris [Boucher, who scripted 1977 serials *The Face of Evil*, *The Robots of Death*, and *Image of the Fendahl*] wrote, or Robert [Holmes, who wrote for Leela in 1977 serials *The Talons of Weng-Chiang* and *The Sun Makers*], she was very much who she was set out to be when I took her on, but other scripts I had to kind of haul into shape a bit or cut the screams. But what you said earlier about creative tension was really astute, because it set up, between Tom and me, a relationship of equals."

TOM: "Yeah, that's right. Actors are often very sensitive and intelligent about writing - more intelligent than they're given credit for - especially in television. We're not licensed to tamper with established literature; the classics. You can't do anything with them. You have to live with it, and do what you can. But on *Doctor Who* - like on most television, when you've got popular hack writers doing it - you think, 'I don't like this. It's not in my character. I'm making it better.' Big actors have a great deal of power over directors - unless the director really outranks them, and there are very few of those."

LOUISE: "That said, I do think your first port of call is the text -"

TOM: "You have to try to make it work, yes."

LOUISE: "- *then* look for a change. It's about knowing what's *not* needed."

TOM: "Also, people don't like change. People say to me, quite reasonably, 'Look, Tom, it's worked for 25 years. Let's leave it.' But big actors are very opinionated about what's to be done."

When I interviewed you last year, Louise, I remember you saying that one of the most important things you learnt from Tom was to stand up for yourself and take no s*. [3]**

LOUISE: "Yes, it's true. (*To Tom*) You know, one of the directors on *Doctor Who* said that I was getting a bit like you."

TOM: "(*Laughs*) Oh no."

Do you wish you'd been less demanding on *Doctor Who*, Tom? ►

TOM: "I wish I hadn't wounded people. Apparently, I was sometimes offhand or... sarcastic? And I regret all that, of course. But we [the actors] were anxious as well, you see, because it's *us* up there, isn't it?"
LOUISE: "Yes. I wish I'd had a thicker skin back then."

In regards to what critics said? Or fellow cast members?
LOUISE: "Both, really. But I think that thick skin comes with age. Also, to act well, you have to kind of be emotionally naked. I know that sounds a bit w***y, but if you're really acting well, you're so raw, anything can get to you. I had an experience on a job recently where I was in tears in the other room, and it so shouldn't be like that. I turned 60 this week. Although the skin has got thicker, it's still... not very. But if you're treated gently and with respect, and given a place where you can trust who you're working with, you can create the most wonderful stuff."

You're going to record more of these Big Finishes together, right?
LOUISE: "Oh, completely. I look forward to it."
TOM: "I'm contracted for 18 of these. The sad thing is, of course, the last six are gone now."

Because of Lis Sladen's passing?
TOM: "Yes, I've got six with Louise, and six with Mary Tamm, but I don't know what they'll do with the other six."

There has been, I suppose, an added poignancy to today.
TOM: "I was terribly tempted, every now and then, to put in a line [referencing Sarah Jane]... but it's terribly delicate, isn't it?"
LOUISE: "Maybe when they interview you...?"
TOM: "Oh yeah, then I'll lay it on with a trowel."
LOUISE: "But you can say what you really feel then."
TOM: "Yeah. No, absolutely. I turned down about ten tellies and radios this week, because I didn't want to be led by [Radio 2 presenter] Steve Wright or whoever was interviewing me about what I felt about Elisabeth, because... I need to talk to people like us, people who knew her... or to talk myself, to the fans, in the words that they understand... otherwise I'll come over all gooey, or sometimes stroppy, and I don't need to do that. I don't need to do interviews on the radio and television."

Do interviews with me instead, for *Doctor Who Magazine*.
TOM: "Yes! *(Laughs)*"

In fact, you mentioned earlier today about the possibility of adopting me. Would you both seriously consider it?
LOUISE: "Would you like us as your mother and father?"
TOM: "*(Roaring with laughter)* Yes! Yes, you need a lot of attention."

I could come and live in your house. You've got grounds. I could roam free. And your wife is very rich.
TOM: "Yeah, a special woman to look after you. Yeah, yeah. And a car. We'd get you a little car. Do you drive?"

Well, I'd learn.
TOM: "Excellent!"

Tom with two of his co-stars – Elisabeth Sladen and John Leeson – in 2000.

"I turned down ten tellies and radios about Elisabeth... because I need to talk to people like *us*..."

AUDIO SORCERY THE GREEN ROOM

[Recording over, Tom wants to head into Wadhurst, a nearby market town, rather than waiting around at the studio for Sue to pick him up. Louise offers to give him a lift.]

TOM: "Which car is it?"
LOUISE: "It's the little tiny one."
TOM: "Will I fit in it?"
LOUISE: "*(Laughs)* I don't know."
TOM: "Because I'd rather be in Wadhurst than here waiting for my wife. I can buy her something in Wadhurst. Yeah, with her money. I'm very romantic that way."
LOUISE: "Will Wadhurst even be open? It's Good Friday."
TOM: "I think it will have opened after three o'clock. The big event was three o'clock."
LOUISE: "Were they having an antiques fair or something?"
TOM: "No, the crucifixion, I'm talking about. Yeah. He died at three o'clock."
LOUISE: "Who did?"
TOM: "Jesus, Louise! *Jesus.*"

DAY FIVE: AUDIO SORCERY FRANT, EAST SUSSEX 09/06/11

Seven weeks later, I'm back at Audio Sorcery for the recording of *The Sands of Life,* the second story in Series Two of Big Finish's *Fourth Doctor Adventures*. Tom has got more satsumas with him. "And are you all right for toothpaste?" he asks me. (He's handing out toothpaste as well?! Apparently so.) Plus, he's brought me a pen with his name on it. Thanks, Tom. I'll use it to make notes on today's recording.

Written and directed by Nicholas Briggs, *The Sands of Life* will be released in February 2013. 'With some neat directorial choices,' Matt Michael will write in **DWM** 459, 'and a pleasingly unreal villain and monster, *The Sands of Life* is a really enjoyable comedy thriller.' Reviving a partnership that proved as watchable as heck during *Doctor Who*'s Season Sixteen (umbrella title: *The Key to Time*), the play pairs the Fourth Doctor with Romana's first incarnation. However, Mary Tamm isn't in studio with us; she's recording her lines later, in London. Jane Slavin is reading in for Mary today. Jane is also playing the alien Laan, pregnant creatures misplaced in time and space (it's that sort of a day). But John Leeson *is* here, reprising his TV role as K9 (Mark II today) opposite Tom for the first time since 1981's *Warriors' Gate*. Disappointingly, John won't be rehearsing on all fours like he used to back then – it's too much of a strain on his knees these days, apparently – but he *has* driven to Frant all the way from his home in Ealing, west London, so it's not as though he hasn't put in the effort.

It isn't long before conversation between Tom and John turns to one particular mutual friend and former co-star: "It's terrible, isn't it, about Lis Sladen?" says Tom.

"Oh, dreadful," replies John. When he found out about Lis' death, he'd just got back from New Zealand, where he'd been a guest of Armageddon Expo in Wellington...

JOHN: "The phone rang. It was Ian Levine. Do you know Ian Levine, Tom?"
TOM: "John Levene?"

JOHN: "No, *Ian* Levine. He's one of these sort of fan gurus, *Doctor Who* historians, and Lord knows what else [Levine was an unofficial fan consultant on the show during the 80s], but he'd got my number, and he phoned me up. He said, 'Are you sitting down, John?'"

TOM: "That's a terrible opener, isn't it?"

JOHN: "Terrible, terrible. When he told me, it was a bit of a facer, I have to say. I mean, Lis was very private - *extremely* private - and obviously had kept her illness well-hidden."

TOM: "Actors particularly always do that, because what you dread is it leaking out that you've got cancer, or early dementia, and then suddenly... silence."

JOHN: "The phone stops ringing."

TOM: "That's right, because people are afraid of it. And people are very unkind. I remember Ava Gardner - who I met once, at a wonderful private cinema in Park Lane - at the end [of her life]: she couldn't go out, or she only went out at night, in the dark, with her little dog, because she couldn't bear the unkindness of people saying, 'You know, it's not all that many years ago that men in Regent Street or Piccadilly would stop their conversations and look in amazement at Ava Gardner. But now look at the state of her.' People say that about beautiful people or famous people, don't they? They say those unkind things. Not everybody. Lots of people are defensive and rather affectionate. But there's always someone. Someone said to me recently, 'Jesus Christ, I didn't know Time Lords grow old.' (*Laughs*) 'Look at the state of old Tom Baker.' It's quite hard to laugh it off."

JOHN: "It is, yes. But time goes by. I think to myself, 'It's later than you think, John. It's later than you think.'"

AUDIO SORCERY THE RECORDING STUDIO

[Tom is recording Scene 4, in which - due to some wibbly wobbly, timey wimey - the Fourth Doctor unwittingly calls Romana 'Leela', K9 'Sarah', and quotes *Genesis of the Daleks*. After the first take, Nick has some notes.]

NICK: "Something to bear in mind, Tom, for page 9, at the bottom: 'If someone who knew the future pointed out a child to you, and told you that that child would grow up totally evil...', that's a quote from one of your old *Doctor Who* stories. The idea is, that's something echoing away in your head - a memory - so it needs to be precise. You changed a couple of words."

"If someone who knew the future..."

TOM: "Well, yes, I don't like 'that that child'. It's clunky. I thought it was a direct translation from the Albanian."

NICK: "(*Laughing*) Yes, sorry about that, but -"

TOM: "(*Interrupting*) It's all right, no-one's perfect. When I say, '... that child would grow up totally evil, to be a ruthless dictator, and [sic] would destroy millions of lives, would [sic] you then kill that child?'... I naturally added, 'Answer me that.'"

NICK: "It's just that it's a -"

TOM: "(*Interrupting*) Because it's rather spooky, isn't it?"

NICK: "Yes, but it's a quote from an old *Doctor Who* story, and that's verbatim. It's meant to be a memory of yours. The Doctor isn't actually saying it; he's kind of hearing it in his head."

TOM: "Yeah, but I must have said it at one time -"

NICK: "Yeah, you did."

TOM: "- and I'd remember how it was said."

NICK: "(*A pause*) I just copied it from the video, Tom."

The Fourth Doctor is reunited with his faithful robot dog - *aka* John Leeson!

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TOM: "Jesus. Don't you have any private life at all?"

NICK: "(*Laughing*) None whatsoever."

TOM: "All right, I'll do it your way."

NICK: "I'm sorry, Tom."

TOM: "No, I'm quite used to rejection, so don't get sensitive. After a while, rejection can become a sort of pleasure."

AUDIO SORCERY THE GREEN ROOM

[Over lunch, John is telling me about the generosity of *Doctor Who* fans.]

JOHN: "I remember, years and years ago, I had to pay substantial excess postage on a very heavy envelope put through my front door, and do you know what was inside? It was ballbearings! Apparently, some child had thought it was K9's birthday, and he needed ballbearings to make him move around a bit faster."

TOM: "You don't have to accept those, you know. You could have sent it back."

JOHN: "Oh no, no, no."

But it must have been sent via your agent, John! So your agent opened it, saw it was full of ballbearings, and thought, 'Yup. No, fine. I'll send it on.'

JOHN: "Yes, that's true."

Do you still encounter slightly overenthusiastic fans?

JOHN: "Well, the strangest fan I ran into recently, I think, was in Australia. He was a teacher. He didn't know me from Adam. He asked what I was doing there. I said, 'I'm associated with *Doctor Who*.' 'Oh, what did you do on *Doctor Who*?' he said. 'I played K9,' I said. And he crumbled. 'No! Oh no, no, no, no, no! Oh God! Oh no! I'm in Heaven!' I thought, 'This chap's *a teacher?!*'"

TOM: "Well, they're everywhere, aren't they? All walks of life. All shapes and sizes."

JOHN: "I remember encountering a lady at a convention in Chicago. We got into the lift together, and the doors closed, and she whispered into my ear, 'I know a lot of positions!' I had 18 floors to go, to think of an answer."

TOM: "Perhaps she thought you were a potholer, John?"

JOHN: "I don't know *what* kind of a holer she thought I was, but I didn't know what to say. By the eleventh floor, the best I could come up with was, 'I'm sure you do' - I said, just to reassure her."

TOM: "At the conventions now, I keep thinking I'm at a fascist rally, because, when I come on stage, they get very enthusiastic, and they're all raising their arms, right up, like that... and then I realise, of course, that it's because they're all recording it on their iPhones!"

LATER

Tom, did you and John socialise much during your *Doctor Who* days?

TOM: "Sometimes we did."

JOHN: "(*To Tom*) I remember you took me to the Colony."

TOM: "(*Gasps*) Did I?!"

What was that like, John, going on the lash with Tom?

JOHN: "That was... an experience."

TOM: "Yeah, that was hairy, wasn't it? It was like Dante's *Inferno* at the Colony, because they just didn't care, did they?"

JOHN: "No. It was very, very strange. A seedy glamour."

TOM: "And there was no question of, 'No, thanks, I'll have a Coca Cola.'"

JOHN: "You had what you were handed."

TOM: "It had to be alcohol, yeah. And the bitchery! You never heard a kind word said in the Colony, ever."

Wasn't Muriel Belcher the proprietress?

TOM: "That's right. Then it was taken over by a boy she picked, Ian Board, who went completely mad. The Colony was his whole life. He used to drink about two bottles of vodka a day. I remember saying to Ian once, 'Do you drink in the mornings, Ian?' 'Ooh,' he said, 'Christ, no, lovey. Just eight or nine lagers to stop the shakes.' He actually didn't think -" ►

◀ **JOHN:** "– that lager was a drug?! (*Laughs*) Not good for the liver."
TOM: "Not good for anything, John."

AUDIO SORCERY THE RECORDING STUDIO

[It's almost 6pm. Tom is improvising – of course he is! – around his final line of the day.]

TOM: "K9! It's crushed K9! Oh no, K9 – my little dog. (*A pause*) Sorry, was I going on a bit with my grief?"
NICK: "I think you could contain it a bit more."
TOM: "They're so bloody mean, Big Finish, aren't they? Whatever we do, we mustn't overspend on the grief. We've got a grief ration here."
NICK: "(*Laughing*) No, it's fine. I like it, Tom. That's actually you finished for this story."
TOM: "Is it? Can I go home now?"
NICK: "You can – now that every living thing on Earth has been wiped out."
TOM: "*Every* living thing? I can't say that would be a bad thing. Before I go, do you want to take a satsuma?"
NICK: "Um..."
TOM: "Ben wanted a warm croissant this morning. The ones in the green room were cold. I'd never offer a boy Ben's age a cold croissant. It could mire him for months. 'See that old man over there?' they'd say. 'You won't believe this: he was once offered a cold croissant.' Right, I'm off. Bye bye."

DAY SIX: AUDIO SORCERY FRANT, EAST SUSSEX 19/08/11

I'm back in Frant – where else? – for the recording of the *Fourth Doctor Adventures*' Series One finale, *The Oseidon Adventure*, written by former **DWM** editor Alan Barnes. 'After beginning the season with a more sombre Fourth Doctor, *The Oseidon Adventure* ends with him in a much breezier, blithe disposition,' wrote **DWM** reviewer Matt Michael upon the play's release, in June 2012. Of the series overall, he added: 'Apart from the obvious pleasure of Tom Baker, it's been especially wonderful to hear the incomparable Louise Jameson playing a younger, more carefree Leela, rather than the character aged by Gallifreyan political intrigue she's previously played for Big Finish.'

This thrilling finale, then, marks the return of the Kraals, a race of vicious, technologically advanced rhino-pigs native to Oseidon, for the first time since their début – and only – TV serial, 1975's *The Android Invasion*. Back then, the Kraals faced off the Fourth Doctor and Sarah Jane. In *The Oseidon Adventure*, it's the Fourth Doctor and Leela's turn. What's more, Tom and Louise are joined in studio by Geoffrey Beevers, reprising his role of the Master from Tom's penultimate TV serial, 1981's *The Keeper of Traken*. Come 11am, director Ken Bentley is listening from the control room as Geoffrey delivers the most *Doctor Who*ey line *ever*...

GEOFFREY: "Now, it is your turn to die, Doctor!"
KEN: "And cut. Lovely stuff. I'm happy with that."
LOUISE: "I'm really confused with this story."
KEN: "I would explain it –"
TOM: "Oh, please don't."
KEN: "– but I've tried that before."

PHOTO: TONY WHITMORE

"A human interest is to want to know why, or how, or what the origin is, but isn't *not knowing* far more romantic? It's like being in love."

TOM: "The Archbishop of Canterbury couldn't explain this story, and he can make murder sound like charity!"

AUDIO SORCERY THE GREEN ROOM

[Five minutes later.]

Are you pleased with how it's going today so far?

TOM: "Oh yeah. If only life were like this. (*To Louise*) I love it when actors say things like you did, Lou, like, 'I'm a bit confused here.' That's an actor's *state of mind*, isn't it? I've been confused for almost 80 years! (*Laughs*) You can't explain everything. I mean, if I keep blacking out, there's no point in going to a doctor. He'd say, 'Well, what do you expect at your age?'"

LOUISE: "I *am* confused by this story, though."

GEOFFREY: "I only have one question: at what point does the real Master stop being the real Master and start being an android Master? Or was he an android Master from the very beginning of the story?"

TOM: "Why do you give a monkeys about that? (*Laughing*) This is terribly shallow of you. A human impulse is to want to know why, or how, or what the origin is, but isn't *not knowing* far more romantic? It's like being in love. If you're absolutely besotted, what's *reason* got to do with anything? It's like saying, 'I don't understand the Blessed Trinity.'"

GEOFFREY: "Well, *that* I can deal with."

TOM: "Why, are you religious, Geoffrey?"

GEOFFREY: "No, I'm a firm disbeliever. Carry [Geoffrey's wife, Caroline John, who played the Third Doctor's companion Liz Shaw, in 1970] is a Catholic. But we get on."

LATER

[After lunch, Tom and I are discussing love scenes. Don't ask!]

"You see, when there was a love scene in a play – a scene where you had to embrace a woman – you were never allowed to touch her above the elbow. Or maybe it was *below* the elbow."

Have you ever done a love scene, Tom?

"I don't think so. Oh! Yeah! I had to do one when I played the husband of the Wife of Bath in *The Canterbury Tales*, for Pasolini – and they were going to use somebody else's cock! Pasolini said to me, 'So this girl's going to rip open your trousers, and you'll have a big stork-on. When I cut it, it'll be funny and artistic.' I said, 'Right.' He said, 'Can you do that?' I said, 'Yeah, I mean, I can't do the –' He said, 'Well, that's all right,' because he had a guy on set, a grip [one of the camera crew responsible for moving and setting up equipment], who had been boasting that he just had to think about it and, *boomf*, it's there. What a thing to boast about! 'So she'll rip open your trousers, and we'll cut to your face,' Paolo said, 'then we'll put in the other guy, the grip with a big throbber-on, and we'll cut to Laura Betti' – who was playing the girl – 'and she'll be looking in amazement. Is that all right with you, Tom?' I said, 'Fine, fine.' So I did my bit... but when it came to the cock shot, there was a terrible atmosphere around. The first assistant came over and said, 'We've got a problem, Tom.' I said, 'Really? I thought it went well.' He said, 'No, you're fine, but the grip can't get it up.' It was a freezing winter morning, and we were filming outside. I said, 'I'm not bloody surprised, in this temperature!' He said, 'What do you think we should do?' I said, 'It's not my problem, is it?' There was another meeting, while everyone was laughing at the grip, and then the first assistant came back over. He said, 'One of the props guys is making you a cock out of a screwdriver.' And that's what they did! It wasn't a sonic screwdriver, mind you. (*Laughs*) That would come later."

Tom Baker with Geoffrey Beevers – also known as... the Master!

You should have kept your cock as a souvenir.

"Yeah, I could have signed it, and sold it on eBay."

AUDIO SORCERY THE RECORDING STUDIO

[Tom, Louise, and Geoffrey are recording a scene between the Doctor, Leela, an android duplicate of the Master, and the *real* Master. [4] Geoffrey is playing both Masters at once, and Tom is in awe.]

TOM: "Absolutely sublime! *Sublime!* I think that's the best scene you've ever done, Geoffrey – done po-faced like that. Absolutely fantastic."

KEN: "It had something for everyone, that scene, didn't it? Very well done, everyone. Bravo!"

LOUISE: "Ah, Big Finish. Let's just do this *all* the time."

TOM: "It's a wonderful escape, isn't it?"

LOUISE: "I thought that on my way in this morning. This is such fun. (*To Ken*) Can I do a pick-up on page 41, please? 'This Master knows nothing.' I hit 'Master' instead of 'this'. I'd like to do that again."

KEN: "Of course. Also, Geoffrey, could I pick-up your speech: 'Z Radiation is created by the slow decay of isotopes alpha, beta, and omega, in a flux-limited temporal field'...?"

TOM: "Christ, Geoffrey. (*Laughing*) The f***ing bastards."

AUDIO SORCERY THE GREEN ROOM

GEOFFREY: "Are you good at crosswords, Tom?"

LOUISE: "Ooh, give us a clue!"

TOM: "What crossword is that?"

GEOFFREY: "It's *The Guardian*. Cryptic."

TOM: "I don't think I could do that. I do *The Times* crossword. I've been doing it for 50 years."

GEOFFREY: "The clue is 'semi-automated nun'. Three words. Eight letters, two letters, five. It's a nice clue, isn't it? Sounds as though it ought to be an interesting answer."

TOM: "A semi-automated nun? I wish you hadn't asked me that now."

LOUISE: "Something 'in habit'?"

GEOFFREY: "That's rather good. Yes. Creature of habit?"

TOM: "Could be, couldn't it? Well, I suppose so."

GEOFFREY: "Well done, Louise."

TOM: "Oh, look at her – she's gone absolutely pink with vanity."

LOUISE: "Pink with *pleasure*."

TOM: "I was working with Mary Tamm once, on *Doctor Who*, and there was this incredibly f***ing complicated crossword clue that someone had read out, and Mary, who didn't even do crosswords, leaned in and said, so, so casually, 'Can it be... is it by any chance... Ayatollah Khomeini?' This fella who was doing it went, 'Oh, f***! Jesus Christ! How did you get that?' Every now and then, Mary would be listening to us do crosswords, and she could visualise it. She was brilliant at them. It was very annoying. (*Laughs*)"

GEOFFREY: "Okay, here's a lovely one: 'girl that's set me on fire'. Seven letters."

TOM: "Oh! Hang on, I know what it is –"

GEOFFREY: "Yes?"

TOM: "Is it... is it... creature of habit?! Have you tried that?" **DWM**

FOOTNOTE

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[4] **THE MASTER:** "Did you imagine I wouldn't have foreseen this eventuality?"
MASTER 2: "I don't understand."
THE MASTER: "By accessing these deleted files, you have triggered the detonation of an MD [matter-dissolving] bomb buried in the heart of this bunker. Detonation in 30 seconds, 29, 28..." *Etc.*

THE TOM

“In no time at all, Elisabeth and I were pally. She adored all my silly Marx Brothers jokes, and she laughed at all my stories.”

THE ULTIMATE INTERVIEW

PART SIX

> *"I would not wish any companion*
> *in the world but you..."*
> – Miranda, *The Tempest*

UNFORGETTABLE BAKER

DAY SEVEN:
THE MERMAID INN, RYE
THE LOUNGE
23/09/11

The last time I interviewed Elisabeth Sladen was in October 2010, a few months before her pancreatic cancer was diagnosed. We talked about Tom. It was, she said, "a gift" to work with such a generous leading man. "He's amazing," she enthused. "I'm very lucky... The assistants have to be paired with the right Doctors" – and, just like Tom often does, she drew an analogy with Shakespeare: "You can have the most wonderful Romeo, and the most wonderful Juliet, but if they don't come together and match, you've got nothing. You've got to believe it. If you make people *believe*, you've won." This would turn out to be Lis' final magazine interview. She died on Friday, 19 April 2011. She was 65 years old.

Five months later, Tom and I rendezvous in Rye, to reminisce about Lis for a special issue of **Doctor Who Magazine** to celebrate her life. (We waited till the end of 2011 to publish this tribute issue, as Lis' sad death came so soon after Nicholas Courtney's, and **DWM** wanted to do both actors justice, to take time to put together the best articles and interviews we could.) When I arrive at our old haunt, the Mermaid Inn, Tom is sitting in the lounge already, in a chair by the fireplace. "All right, kid? Hello, nice to see you." I take a seat on the deep-red leather sofa opposite him.

Shortly, we'll talk about Lis, but first I have something for Tom. It's a leaflet, some Jehovah's Witness literature – no, stick with me – that two old ladies on Rye High Street handed me on my way here. The cover proclaims, optimistically, 'All suffering will end!' I thought Tom might have something to say about *that*. I was right. "Old ladies often give out things like this, don't they? 'All suffering will end'? It makes sense of their disappointment at life, I suppose." ►

◄ Well, the leaflet's yours now.
"Thank you, Ben. (*Laughs*) Jehovah's Witnesses know that when it's all over, in God's new world, fleas won't bite anybody, and lions will lie down with lambs, and they know exactly how many people are going to be there - 144,000 people - to rule over the Earth, and the dead will rise up and receive everlasting life and... oh gosh, it's extraordinary, isn't it? Anyone who's religious is, obviously, frightened of the dark, but there are millions of them all over the world. The impulse to believe in the supernatural seems ineradicable. Do you believe in the supernatural?"

Not at all, no.
"Most people do, don't they? - to the point where they will kill to defend it. And they don't seem to see any contradiction in the fact that there are so many... I mean, there are *hundreds* of denominations in England alone, all disagreeing about what the Bible means."

They can't all be right, can they?
"Well, it's got nothing to do with reason, has it? Hey, I've got something for you. (*Producing a ticket from his jacket pocket*) I've bought you a lottery ticket."

Oh wow. Thank you. That's a much better gift than a Jehovah's Witnesses leaflet.
"That's all right. It's for tomorrow's draw."

If it wins, I'll split my winnings with you. [1]
"(*Laughs*) It's all right. It would be a good story if you won, wouldn't it? You could brag about it in **Doctor Who Magazine**."

I'd be writing this up from my luxury yacht in Marbella.
"Is that what you'd do? But they'd hate you for winning."

I probably wouldn't tell anyone, then.
"But they'd *know*, you see. When I got the part of Doctor Who, the most painful thing was Barry Letts told me not to say anything to anyone... for over a week! [2] I went back to the pub that night, this little pub in Pimlico where everyone was friendly and I was known to be an actor, and I was standing at the bar - because I was working on a building site, so I had enough money to buy a beer - chatting away to the barmaid - marvellous tits - when this guy, Fred, who worked on the railway, said, 'Have you got a job, Tom?' I said, 'Er... why?' He said, 'You've landed a job, haven't you?' He could actually tell, because when you're an actor out of work... You see, they all knew me in the pub, and they may have seen me in the odd film, but my movie efforts had failed. I was an unknown again. I'd done some big things on telly - I'd done *The Millionairess* with Maggie Smith - but one-off plays are quickly forgotten; it's series and serials that deepen in the audience's memory. [3] So I was a bit on the skids, and this nice man, Fred, detected it. My mood had changed. My demeanour. I was on the building site for work the next morning, and I couldn't tell a soul. How I kept the secret for a week and a bit, I don't know."

Tom's work colleagues on the building site were thrilled by his casting as Doctor Who.

"If I had to take a day off for an audition, the guys would take the piss out of me; 'Okay, Sir Laurence!'"

There are some amazing photos – from *The Daily Express*, I think – of you with

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FOOTNOTES

[1] It didn't win.

[2] Tom's casting happened remarkably quickly. The timeline goes something like this...

On Sunday, 3 February 1974, in the midst of Britain's 'Three-Day Week', a down-and-out Tom – sleeping on a friend's floor in Pimlico, working as a labourer on a building site, *etc* – wrote a letter to the BBC's incoming Head of Drama Serials, Bill Slater, begging for work. ('I wrote the letter on a lonely Sunday night,' Tom recalled in his autobiography. 'Sunday had been a bad day for me for many years. Often I've drafted a suicide note on a Sunday evening.') Tom posted the letter on the Monday morning, and it arrived at the BBC on the Tuesday. Unbeknownst to Tom, Slater – who, in 1972, had directed him in a production of Bernard Shaw's 1936 play *The Millionairess*, for BBC1 anthology series *Play of the Month* – was looking for people to recommend to *Doctor Who* producer Barry Letts as possible replacements for incumbent Time Lord Jon Pertwee, who was leaving the show at the end of the current (eleventh) season. Realising that Tom's letter might provide the answer, Slater – with some prompting from his wife, Mary – invited Tom in for a meeting. On Wednesday, 6 February, Tom – who still had no idea what role he was being considered for – met with Letts, Slater, and Head of Drama Shaun Sutton at BBC Television Centre. The next day, Tom was offered the part of the Fourth Doctor... but he had to keep it a secret until the following Friday. (The BBC hadn't even announced that Pertwee was leaving yet. They duly did so on Thursday, 7 February.) On Friday, 15 February 1974, just 11 days after he popped his begging letter in the mail, Tom's casting was announced at a press launch at Television Centre. (Although, this being the BBC, the paperwork wasn't sorted until 19 February, when Tom was formally contracted for his first 26 episodes, to start filming in June.)

[3] In *The Millionairess*, broadcast on BBC1 on 25 September 1972, Tom played an Egyptian doctor opposite Maggie Smith as Epifania, the richest woman in England. "I need a doctor!" exclaims Maggie, in her first scene with Tom. "I am not your doctor," he insists. "You are my own doctor, I tell you," retorts Maggie, adding – with some foresight, perhaps – "You are abominably rude, but you inspire confidence as a doctor."

In his autobiography, Tom describes his performance in *The Millionairess* as a 'not very good impression of Peter Sellers doing an Egyptian doctor'. Yet, it's the role that prompted Tom to write the letter to Bill Slater that would lead to Tom's casting as Doctor Who.

[4] Indeed, in October 1979, when **DWM** – or, as it was back then, *Doctor Who Weekly* – launched, Tom embarked on a nationwide tour to promote the magazine, which he undertook for no fee as a favour to then-editor Dez Skinn.

[5] This is Marianne Ford, who Tom had met in 1974 – shortly after being cast in, but before starting work on, *Doctor Who* – while filming an adaptation of Henry James' *The Author of Beltraffio* for French TV series *Nouvelles de Henry James*. Marianne was the set designer. The episode aired in March 1976. In *Who on Earth is Tom Baker?*, Tom said of Marianne: 'She was marvellously amusing and very good to me... Thanks to her we were sometimes very happy over the next few years, and the times we were not happy were all my fault.' Tom and Marianne – and Marianne's daughter, Harriet – lived together in Notting Hill Gate. 'Marianne was very patient,' wrote Tom, about him landing the lead in *Doctor Who*, 'and I think she may have thought the madness would pass; but it didn't. And so I hurt the very person who was willing to protect me... I was making myself utterly ridiculous, and she saw it and couldn't help me.'

The Doctor persuades Sarah Jane to take just one more trip, at the climax of *Terror of the Zygons*.

the guys on the building site the day after the announcement, looking pretty pleased with yourself.

"As soon as it was announced, it was a big story, and the *Express* came down to the building site – because I went back to work there the next morning, after it was announced. I came into work, with drinks I'd ordered from an off-licence nearby, because I wanted to see the joy of the guys."

They were genuinely happy for you?

"Oh, they were delighted – ecstatic – because they'd all been taking the piss out of me since I'd started. If I had to take a day off for an audition, they'd say, 'Okay, Sir Laurence,' all that kind of s***e. The day before the announcement, I said, 'I won't be in tomorrow,' and the next day, by early evening, the news of my casting was in the first edition of the *Evening Standard*. On the front page, there was a picture of me! These guys were astonished, because I was just a labourer – a very bad labourer. I had no skills, so I was just their skivvy. I was good at making tea, and I was good at clearing up after them, and that was about it. Yes, they were amazed."

It could have gone either way, though, couldn't it? They could have been envious.

"No, I don't think so. Other *actors* were envious. When you hear someone's got something that you think you could do, actors go, 'Really?!' We're often a bit mean like that. But not the guys on the building site."

So how much were you earning when you started on *Doctor Who*?

"It was £70 a week, I think. Yeah. But I had no outgoings at all. I didn't own a house, or a car, or even a suit. But I was terribly shocked, I remember, because there was a miner's strike on that year, and the *Mail*, the disgusting *Daily Mail*, put that I was on £1,000 a week [in an exposé by journalist Roderick Gilchrist]. In 1974! Of course, this caused outrage in the northern papers. They said, 'This Tom Baker, he might be a good actor, but £1,000 a week?!' – when other people were really suffering. Later, they did print a correction, I think, on an inside bit, amending it to £70. £70 a week to be an actor was okay."

And that increased year on year?

"Oh, it did increase, yes. In his second season, Philip Hinchcliffe said, 'We've got to pay Tom more,' and then I got an accountant, and a proper agent, but I was never greedy about the money. [4] I knew that the source of revenue was elsewhere, with fantastic merchandising going on."

By your final season, your salary must have gone up a fair bit, though, since '74.

"In seven years? Of course. By then, I was getting, I think, £1,000 a week. Anyway, let's talk about Lis, if we can..."

LATER

I once asked Lis whether she ever felt that she got to know the *real* Tom Baker. She said, "There's a part of everyone that's kept secret, but I think, yes, I got to know the real Tom. And the time that I spent with him was very, very special." So did she?

"I think so, yes. We were comfortable together. She was very fond of the girl I lived with at the time, in '75, '76. [5] Twice she came to our house: once for a birthday, and once for her farewell [when Lis was leaving *Doctor Who*]. I threw a little party for her – ►

with several other people, of course – and put up fairy lights. Lis was terribly impressed by this Notting Hill Gate house and its little back garden. She said, 'Gosh, Tom, do you always have the fairy lights?' Apparently, I was quite brutal with her. I said, 'No, we don't always have f***ing fairy lights! I put them up for you,' which moved her. Lis was very easily moved by little acts of kindness. I never went to *her* house, though. No, never. I don't think I was ever invited."

You and Lis both grew up in Liverpool [Tom in the 1930s and 40s, Lis in the 40s and 50s]. Did that give you a special bond?

"People who come from Liverpool – it's the same with Irish people, and people from Glasgow or from the East End, people like that – come with a lot of baggage, don't they? They take on the glory of it all, because Liverpool was a great seaport [Tom was brought up near the docks, in the Scotland Road area of north Liverpool], and some famous comedians come from Liverpool, and there's a famous football club, two famous cathedrals – so coming from Liverpool made you feel a bit special. But it had a reputation for being a rough place, too. Some people used to say to me, 'Listen, Tom, never tell anyone you come from Liverpool.' But I never tried to hide it. There was a kind of glamour to Liverpool, I thought. Then came the music scene, and that solidified it. With that came the rock stars, and then suddenly the girls, the middle-class girls, dropping their drawers for rough boys, for rough trade. It was a fantastic thing. It's kind of like, now, [Michael] Tindall, the rugger player, he's married into the Royal Family [to Zara Phillips, the Queen's eldest granddaughter], isn't he? He looks a great, big, thickheaded yob, doesn't he? Well, that's rough trade. But when I discovered that Lis came from Liverpool, it bonded us. It was an easy bond, a sentimental bond. We used to talk about those old days, and we laughed. Linguistically it was interesting, as all ports were in those days. Thousands of men in Liverpool were in the Merchant Navy, or had been, and they'd bring back incredible words. And there was that silly Liverpool humour. Of course, Lis didn't sound as though she came from Liverpool –"

But neither do you.

"No, I don't. I've been away from Liverpool for most of my life, so my accent, my usage, has changed. My wife says to me that I've changed the way I speak from even 35 years ago. But nowadays, if you're young, if you talk like me, you wouldn't get a job at the BBC – unless you were playing a comedy, and someone was mocking you. No broadcaster speaks in Received Pronunciation anymore, do they? I don't think so. If you listen to radio plays of the 50s, all those classic plays, you don't know who's talking, because they all talk the same bloody way! It was absurd. That was cracked by majestic originals like Albert Finney, and to some extent Peter O'Toole, Frank Finlay, people like that, who got to RADA on scholarships and, you know, just dug in. They were so certain of themselves, they were never going to hide their regional origins. They were ahead of their time. Lis didn't speak in Received Pronunciation. When I listened carefully to Lis, I could hear her Liverpool speech rhythms, but it was a kind of classless thing, which gave her a much wider range."

When you started on *Doctor Who*, Lis had been there for a year already, paired with Jon Pertwee's Doctor.

Michael Wisher, in rehearsal for *Genesis of the Daleks* (paper bag not shown).

"Michael Wisher, who played Davros, was absolutely sublime. He took it completely seriously."

"Only one year? She'd replaced Katy Manning [Jo Grant, 1971-73], I guess – who was a girl of fantastic, outgoing personality. Really theatrical. Still is."

So did it feel at all like you were stealing Jon's companion?

"Well, Lis was very overpowered, I think, by Jon Pertwee. I used to hear that he was very overpowering, whereas I was just glad to have a job, so she bonded with me rapidly. I used to suspect sometimes that by the time they accepted Jon Pertwee's resignation, he regretted it, because he was so successful, and they let him go quite easily, didn't they?"

He wanted to stay for another year, I think, but he asked for more money. The BBC said no.

"Is that what he said? If Jon said that, I don't think he was being very frank, because the wages of Doctor Who, when you're playing a part like that in a big, commercial, successful show, are absolutely not very important. The money comes in from elsewhere; from every bloody direction."

But when you were offered the part, you were poor – you were, as you say, just glad to have a job – whereas Jon, by that time, must have gotten used to the big bucks.

"Well, I *was* poor, but also I was very ambitious. All of which has gone away from me now. Lis was always very discreet about Jon, not to the point of being evasive, but... You see, Jon was always doing other things, whereas I was just obsessional about *Doctor Who.* When I was there, I didn't want to stop for lunch. I mean, we *had* to stop for lunch, and we did, but I didn't want to, not even for a minute. What they didn't understand – how could they, they didn't know me – was that this was the life for me. My life was being Doctor Who with Elisabeth Sladen. When I used to go out of the rehearsal room into the cold air of reality, people knocking on doors saying, 'I'm the VAT man'... that was all threatening to me, and I couldn't wait to get back to saving the world with Lis. Lis understood that. And she found me funny. When girls find me funny and think I'm a wag, I like that. When they used to fall around with laughter, I really admired their taste. Everybody loves somebody who makes them laugh, don't they? So in no time at all, we were pally. She adored my silly Marx Brothers jokes, and she laughed at all my stories.

"The wonderful thing when you're an actor, especially when you're happy in a part, is that you're entirely in control. You are the leading man in an adventure that you always win. I knew that, and I took it completely seriously. The best supporting actors did, too. I hope I was generous to them. Michael Wisher, who played Davros [in *Genesis of the Daleks*], was absolutely sublime. He was an amazing actor, because he wasn't self-conscious at all, and he took it completely seriously. He didn't find it funny when he was sat there in rehearsals with a bloody paper bag over his head [in order to prepare for filming under the heavy Davros mask]. He was a compulsive smoker, so he made holes in the bag – he wasn't an idiot – so that the smoke could escape out of the top, and the whole room would be shaking with laughter, but he didn't complain at all. One time, we actually crept out to go for a coffee break, leaving Michael there smoking."

When I interviewed Lis last year, she said that most of her funniest moments on *Doctor Who* involved you. She recalled an incident on *The Ark in Space* [1975], when she had to climb through a vent, and she got stuck. "Tom was pushing my bum, then he tried pulling... I think that's when Tom and I bonded," she said, adding, "If you ask Tom, he won't bloody remember."

"I do remember! Yes, I remember the embarrassment. And the Wirrn. But we loved Roger Murray-Leach, the very stylish designer. It was a beautiful set, wasn't it? – built in a circle. One of the things about little tunnels was, we were caught up by Barry Letts' sense of 'what chaps do' – you know, women and children first – so when I was saving the girls, when everything was breaking down around me, I'd push them through the escape hatch and follow on. This meant, of course, that one had one's head up the arse of the girl in front. But I used to like that shot: an older man rescuing the girl. It looked good. The thing that used to irritate me was, when Louise was on the scene, *I* had to go first – or else I'd keep a lookout until she was well clear, and then climb in – because that costume change was so radical. Louise had so few clothes on, it was extremely difficult. I couldn't be crawling along right behind her! I was always very careful – I don't think anyone ever noticed – that the Doctor never knew how to handle the girls. I used to do it in such a way as to give the impression that I didn't know how. I'd never handled one before, at least not for 300 years. If I had to help them, it was always awkward, as though I wasn't used to it. I was an alien. That was my reasoning. I wanted to emphasise that. I never thought I was alien enough."

Lis told me, "Tom used to plonk [down] other people. He used to put *me* down gently."

"(*Laughing*) It's true! That's very nice that she would say that. I was never solicitous with Elisabeth. You see, she seemed to me... how old was she? She couldn't have been my daughter, but I was very possessive of her. My wife was teasing me the other day: she said, 'You had a funny way of saying "Sarah",' and it's true. I sounded a bit precious. She was very precious to me. Yes, I loved Elisabeth. I loved holding her, and taking her arm, and picking her up in a very fatherly way. People are more touchy-feely nowadays; more physically affectionate. I was licensed to put my arm around Lis, or talk to her affectionately, but we didn't do all that embracing stuff that everybody does now, even children in the street. A friend of mine who's a schoolteacher told me, 'They f***ing well embrace each other in between lessons.' It's incredible, isn't it? And now it happens at Big Finish. When Louise sees me in the morning, if I'm standing up when she comes in, I find myself embracing her. Of course, I don't embrace the other actors. I don't embrace the directors either. (*A pause*) I embrace my wife."

Lis gave excellent hugs. I can't imagine her being standoffish, or raising her voice –

"(*Cutting in*) Oh, but she *could*. She was a leading lady. She could be quite brittle about her costume, or being rushed from Make-Up. She could be really suddenly quite chilly. Not with me, but with other people who might say, 'Try and get a move on.' With her, of course, it was always very quiet. You would see her freeze, and then speak in a rather brittle way; whereas me, I was always so coarse. I would say, 'OH, F*** OFF!' And sometimes I used to attack the scripts with the same abandon. I'd say, 'Who wrote this whippet s***?' – that was a favourite one of mine – and some poor fella would say, 'I did, Tom.' I'd say, 'Really? Well, it's quite funny whippet s***, I suppose.' Lis would never have said that. But she knew perfectly well that it *was* whippet s***. There would be a lot of swearing and obscenity about the quality of the writing."

Whenever you talk about this, I feel so sorry for the writers, watching you pull apart the scripts they'd slaved over.

"Well, I think most of the time they were quite pleased."

Hang on a minute.

"I do worry about upsetting the writers – but the point is, I'm an actor, and they wouldn't be in work, in that particular job, if it weren't for me. When I'd make suggestions, Elisabeth always sided with me. She'd say, 'We should listen to Tom. Tom has these ideas...' There's a Yiddish word for someone who's always offering unsolicited advice: kibitzer. Well, I'm a right kibitzer. Big Finish allows me to do that. David Richardson [producer of Big Finish's *Doctor Who* range], who is so approachable, passes on my messages to the editorial department. Sometimes I actually send them a phrase. I say, 'I want you to use this phrase somewhere,' and they say, 'But where on Earth would you use a phrase like *that*?' I say, 'Anywhere I want! I'm a f***ing Time Lord, man, so why can't I suddenly go, "Well, as my old nanny used to say, 'You can't make a silk purse out of a soused herring'"...?' And Leela would ask, 'Doctor, what does that mean?' I'd say, 'I don't know. She was a strange bird, my old nanny,' and move on. You don't have to spell everything out. It's a kind of attitude. Elisabeth had that attitude, too. We'd be sitting around all the time rewriting the scripts. We made them better.

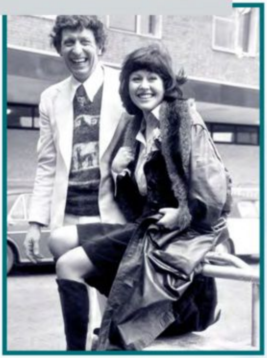
"When I was in *Monarch of the Glen* [BBC One, 2000-05 – Tom played Donald MacDonald in the 2004 and 2005 series], I remember Susan Hampshire [who played Donald's sister-in-law, Molly MacDonald] saying to me, 'Are you enjoying your part, Tom, darling?' She speaks like that. She's wonderful. I said, 'Well... yeah, sort of. It's okay.' 'Only okay, Tom?' I said, 'The trouble is, Susan, *I'm* so much more interesting than the character.' She said, 'Tom!' – because she was just glad to be in work, as are lots of actors – but Richard Briers [who played Donald's younger brother, Hector MacDonald] was absolutely onto it: he said, 'You're absolutely right, Tom. I feel that all the time.' Now, I wouldn't feel it if I were in a Tom Stoppard play, and I can't change Bernard Shaw or Beckett, but in this kind of weekly churning-out stuff, I'm very opinionated about how to make this s*** better. A lot of the writing in *Doctor Who* was awful, boring writing, and Elisabeth and I were very, very opinionated about how to make it sound more interesting. I used to say, 'There's no vitality in that line!' – and then I used to do the acid test: in a scene with five people, if it didn't matter who was saying the line, it was whippet s***.

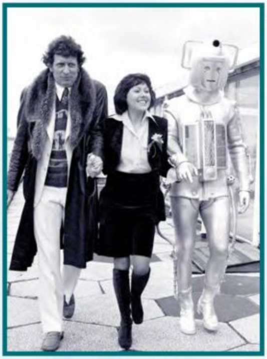
"There were too many words. Words, words, words, words. Television, in many ways, is grotesquely overwritten. Everyone's talking all the time. People won't stop f***ing talking. There's no silence in television. We'd look at a ten-line thing, and Lis and I would say, 'We don't need any of this. We can act this. Or whisper it.' The corridors on *Doctor Who* were only as long as this room, so we'd run out of corridor before we could say all our lines. The one Lis adored me for was, I used to skid to a halt and go, 'Ssh! Did you hear something?' She'd say, 'No...?' I'd say, 'Ah. What was that you were saying?' And we'd pick up our remaining lines, and then go. She adored all that kind of thing. You know, Jon Pertwee wasn't *at all* critical of the scripts. He used to say to Bob Holmes, 'Just make sure, Bob, that I have my moments of charm.' Bob would snort or look out of the window as he told me that story. He was fabulously sardonic. The idea that some pathetic actor wants his moments of charm! I said, 'I just want to have funny lines, Bob.'"

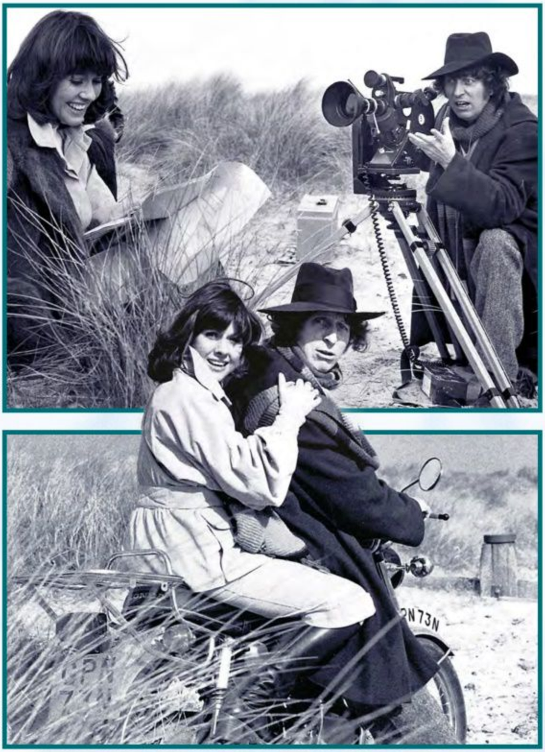
Jon does seem to get a lot of flack. From you, mostly.

"But Jon was hugely successful, wasn't he? Yes, he was. Huge. I mean, did I eclipse him? Well, I did more [episodes], didn't I? His wife sent me a message after he died: she said, 'I think Tom Baker was the best.' That was very sweet of her. I thought, 'What an adorable woman.'" ►

Tom remembers the Wirrn from *The Ark in Space* – as well as bonding with Elisabeth Sladen.







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◄ LATER

[To jog some memories, I've brought with me some photos of Tom and Lis from their *Doctor Who* days. The first is a black-and-white snap from the press launch, at Television Centre on 15 Feb 1974, that announced Tom's casting. Lis is perched on some railings, wearing a flowing leather coat that belonged to Tom and knee-high boots that didn't. Tom is stood next to her, in a white-suit-and-sweater combo. Both actors are grinning ear to ear.]

"That was the first day – the day it was announced. Is this the photograph that was on the front of the *Evening Standard*? I don't know. But there I am."

You scrubbed up nicely considering you'd been working on a building site since Christmas.

"Well, I stole that suit. It was from Bristol Old Vic. Then they sent me an invoice. And that's a Peruvian woollen sweater I'm wearing. I only shaved off my beard the day before, because they didn't want a Doctor Who with a beard. Lis looks so young there. Her face is rounder, isn't it? Latterly, she was a terribly distinguished-looking, good-looking lady. She was such a darling girl. That was the first day we met."

[I show him another photo from the same press launch: Tom – now wearing his leather coat – and Lis walking hand-in-hand with a Cyberman, played by Pat Gorman. Even though the Cybermen hadn't appeared in *Doctor Who* for over five years.]

"This is at the BBC still, out on a balcony. The announcement was made in the BBC bar, to hundreds of people – scores of journalists and photographers. They were asking, 'How are you going to play it? Are we going to have a Doctor Who with a Liverpool accent?' All those kind of things that the poor journalists have to say, as they have to say something. 'I'm not telling you,' I'd reply. From the word go, I was a bit stroppy. I didn't know the answers, so I *had* to be stroppy. 'It's a secret,' I'd say. Once I'd got that contract signed, some of the people at the BBC must have winced and gone, 'Why did we do it?' (*Laughs*) Oh, look at that bloody fur coat I've got on. It was a very, very good coat. I bought it in Piccadilly somewhere. It was a leather coat with a kind of fur that was acceptable at the time. Afterwards, I gave it to a girl who looked very good in it."

[Another photo: Tom and Lis, in costume, on location at Climping Beach, Littlehampton, during the filming of *Terror of the Zygons*. Lis is reading a copy of the script. Tom is crouching behind a camera on a tripod.]

"This was somewhere in West Sussex. I remember it terribly well. There was a hold-up, I think, and I was messing around – as if I were Fellini or something. Isn't that a lovely picture? When we were filming on location, and the wind was blowing, and the rain was horrid, we drank a lot in lovely alehouses. The thing about Lis is, she'd be with me all day, but she never came to the pub. Well, not *never*. In the hotel, she might have a little drink, something very slight. Terribly nice. But she didn't like being with the boys, whooping it up, listening to Tom Baker talking bollocks. No, she didn't do that. And I knew that she didn't. She'd have dinner with us sometimes, and then off she'd go. I, as a freewheeling, reckless, feckless, anxious, early-middle-aged man, was keen on going to alehouses and talking bollocks, but Lis wasn't, and that was our arrangement."

[Another photo: Tom, Lis, and Ian Marter, on 5 September 1975, appearing before 20,000 people in Talbot Square, Blackpool, to switch on the Illuminations – an honour reserved each year for a popular celebrity.]

"Fantastic! The funnest thing that we ever did was the Blackpool Illuminations. It was a big deal, you know. It was the three of us – me, Lis, and Ian, who Lis and I were so fond of – and we had such a good time. It was like we were rock stars. The council employees, the office fellas, dressed up as Cybermen. They had explosives in their hands, little fireworks, so when I pointed at them with my sonic screwdriver – 'PYYOWW!' – the explosives went off, and the Cybermen fell down, and everybody cheered. Afterwards, we were taken to the Horse of the Year Show. We were paraded around in a little cart, and everybody cheered again, and there were three poor sods dressed as Cybermen walking behind us, up to their knees in horse s***. As soon as they started out, stumbling behind us, with the smell of the horse s*** and no-one being able to see them – Cybermen don't have an identity, do they? – they were bitching on. 'What the f*** are we doing here, f***ing stomping around in bloody horse s*** for twenty quid?' Lis, Ian, and I got goody bags, and the Cybermen were terrified that they wouldn't get them, too. It was terribly funny."

[One more photo: a still from Lis' final serial with Tom, 1976's *The Hand of Fear*, in which she is splayed out on a rock; Tom in the background.]

"Look at Lis! What is she wearing? It's an Andy Pandy costume. Isn't that sweet? That's absolutely adorable. That funny little, dinky Andy Pandy suit would be a scream now. Lis had a sharp eye for her costumes. I've been working with an actress recently called Susan Jameson [who plays Mrs Wibbsey, the Doctor's housekeeper, in the BBC Audio Fourth Doctor talking books], who comes to the studio dressed like that sometimes. No, honestly. This is *The Hand of Fear*, isn't it? Was that Lis' last one with me?"

It was.

"I thought it was terribly melancholy, at the end of that story, leaving Sarah on a suburban street – returning her to drab reality, away from the glamour of space travel. Lis was terribly good in that scene. She underplayed it. She didn't get upset. She was quietly, beautifully heroic. I've said goodbye to a few girls, haven't I? (*A raucous laugh*) Have *I* said goodbye to a few girls! Of course, the girls in *Doctor Who* were largely feeds. The good girls that have done it, they were the audience, really, weren't they? You're not in competition with the girl. Although, I read a review in **Doctor Who Magazine**, by someone called Gary Gillatt, which said that 'Tom can barely bring himself to look at Louise'." [6]

That's true, though. You didn't much care for Leela at that time.

"I didn't, no. Leela was so violent to begin with, and they didn't consult me about that, and I thought, 'Well, this is very odd.' But now I couldn't care less. As you've seen, Louise and I are now terribly affectionate. She's a dear, loving friend. She sends me the most wonderful emails saying, 'Tom, it's such fun working with you. I look forward, every morning, to coming to work.'"

Back in the day, though, you preferred Sarah Jane, right?

"Well, yes.

WITH THANKS TO THE BLACKPOOL GAZETTE

"It was like we were rock stars. The council employees dressed up as Cybermen."

So how did you feel, at the time, about Lis' departure?

"I remember being surprised. But she handled it carefully, with a lot of self-control. She said, 'I think it's time to go, Tom' – in that formal way. She didn't want a scene. They threw her a nice party, though. Lis' only mistake career-wise is that she misread Philip Hinchcliffe: because she was so sensitive, she anticipated that the new producer might, in fact, have preferred to cast the girl. Philip hadn't cast me, but at least he was in on it. Lis anticipated that when Jon had gone and I came in, come the contract time, Philip would say, 'Look, Lis...' She wanted to go, because she thought they'd push her. 'I always felt,' she said, 'that I was Barry's girl.' That's the phrase she used. She adored Barry. Everybody loved Barry. 'I was Barry's girl,' she said, 'and I was frightened that they would brush me aside, so I thought I'd go when *I* wanted to.' It was later that she told me this. Of course, she was quite mistaken, because I spoke to Philip about this – I've remained very friendly with him, because really my most successful time, I think, was during the Philip Hinchcliffe years – and he said, 'Tom, that's incredible. I had no idea. I adored Elisabeth. I had no intention of replacing her.' So she was wrong there. It's strange that she should have made that mistake, because it would have been nice to go on for another year. But they replaced her with Leela.

"Of course, when I knew Lis, she had no children. Sadie came a few years later, and I remember the happiness that brought her. When Sadie was young, I'd say, 'What a lovely little girl,' and Lis used to say these soppy things like, 'Oh yes, Tom – and she's me best mate, too.' It's funny how she'd lapse into Liverpool vernacular with me sometimes. It's like we were children again. Sadie wasn't just Lis' daughter; she was her best mate. I've never felt that about the people who have loved me or whom I have loved. I've felt that they were *mine*. I've always been possessive of the people I've been close to. Yeah. And not always kind."

What has the world of television lost as a result of Lis' death?

"Well, she was absolutely adored, wasn't she? When I glanced at the reaction, the first reaction, to her death... such an outpouring of grief – the spontaneous grief of people, the extravagance of people saying how great and wonderful she was ►

FOOTNOTE

[6] Published in **DWM** 439, Gary Gillatt's review of 1977's *The Sun Makers* spotlighted the contemptuous on-screen – and off-screen – relationship between Tom and Louise: 'Baker loathed the character [of Leela], believing her – rightly, I think – too violent for his series,' he wrote. 'We only have to remember the easy companionship the Doctor shared with Sarah – how her bright smile could detonate his atomic grin – to see how much has changed.'

◄ – sprang out of that shock that we've lost part of a culture generated by a programme that goes back to... well, she was with me in 1974, and she only died this year. She was a piece of television, wasn't she? She was a piece of people's childhoods. Working in television has such a profound effect on audiences. You become part of their lives, every Saturday evening, just as Lis was part of mine. And she was so nice to me. Important to me, too. The thing is, I do remember now, that when Lis was with me, she was happy. We were happy together. And it's hard to believe that she's gone. It was a terrible blow. I knew her so well – I got a sweet note from her husband, Brian [Miller], saying that she kept all my cards – but I didn't hear about her funeral, and there's been no word about a memorial. This marvellous secrecy. The elusiveness of Lis. Did she even intimate that she'd been ill?"

No, she wanted to keep it private, between her and her family.

"She must have been anxious about it. Because she'd beaten cancer before. Twelve years before. But I never even saw her with a red nose from a cold. She was always so trim. 'Trim' is a good word for Lis. She wasn't tall, she wasn't dumpy; she was just trim. High-definition. In her down period, knowing that she was going to die – because she didn't die suddenly, did she? – she must have left instructions, of what she wanted, and her family followed them. You don't *have* to follow them. When someone dies and they leave a letter for you, the horror letter that I suppose all loving couples – or civilised couples – leave to each other, 'In the event of my death, this is what I'd prefer'... they don't necessarily have to obey it, do they? I sometimes say to Sue, 'What would I do if you died?' – because I don't think I could live without her. How helpless I would be. So I've got an envelope in which she's told me exactly what to do in the event of her dying suddenly. Fortunately, my wife is 15 years younger than I am and comes from a very long-lived family, so I'm hoping... Jesus, I don't... I don't know. I used to say to her, 'I'd just check myself into sheltered accommodation.' There are people who do look after my affairs. The accounts people have been to my house. They're not exactly friends of mine, but they've been my accountants for many years. And there are other people who are appointed executors who would help me out, because they'd know how helpless I would be."

Have you written a letter to Sue?

"I have written a letter saying what I would prefer about disposing of me when I die. I was rather touched and intrigued by the mighty John Gielgud – all actors adored him – who left instructions, when he died, that there was to be no funeral and no memorial service. It is said – because he could be terribly funny, in a bitchy way – that his reasoning was: 'I simply can't bear the thought of that dreadful John Mills reading some awful poem about walking through the valley of the shadow of death.'"

I thought you'd love all that melodrama at your funeral.

"(*Laughs*) Well, actually, I said to Sue, 'I think I should do the readings in advance, and a little homily saying, "You may think I've gone, but I've got my eye on you," or "Aren't the acoustics terrible in here?", or "I'm talking to you from beyond the grave. Good God! Is that Jon Pertwee over there?!"' I certainly wouldn't want a memorial service in a church. I can't abide that. On the other hand, actors are so sentimental. Lis was sentimental. And absolutely adored. You know, I never did see her in *The Sarah Jane Adventures* [BBC One's *Doctor Who* spin-off, 2007-11]. She came back, didn't she? Was that interesting? Was that fun?"

It's a great show. The final six episodes are airing next month.

"I'll look at them. She didn't have to do all the running around, did she? And were they nice scripts?"

Very much so. The show was created by Russell T Davies, and it's written by people, like Phil Ford and Gareth Roberts, who grew up watching Lis in *Doctor Who*.

"That's what's so wonderful about working for Big Finish. Oh, I wish... if Elisabeth were alive, why, she'd have adored them."

Yes, it's a shame you never got to record those six Big Finish plays with Lis.

"We should write something in, though – because I like sentiment. I'm a very sentimental person. A scene in the TARDIS where Louise or Mary comes in and says, 'Er, Doctor, who was Sarah Jane Smith?' We could do a very moving sequence. The extraordinary thing about the Doctor – this wonderful alien character, flying around the universe with no dick, and a sonic screwdriver – is he's able to brush aside the past, isn't he? But then it comes back to him. Suddenly, I remember her. Maybe I'll persuade Big Finish to put in a scene like that, because they're terribly amenable, and it would be a little tribute to Sarah Jane Smith. Maybe Leela might get a bit jealous and say, 'Oh, really? She was *very* clever, was she? Were you fond of her, Doctor?' That could be very loaded, couldn't it? Then I could quote Shakespeare: 'One man in his time plays many parts.' We could do things like that, which might unlock further interest in the fans' idea of memory. And Leela could say, 'Doctor, is that you with all those frilly clothes on?' 'Yes,' I'd say, 'it was the fashion at the time. What *was* I thinking?!'"

You're enjoying working with Big Finish, then?

"Very much so. They come up with some excellent stuff. I knew nothing about them, so I'd always dismissed them, but I'm so happy with them now. They know their fanbase. Curiously enough, though, I haven't worked with Mary Tamm for Big Finish yet. Mary wasn't there [for the recordings, in June and July, of *The Sands of Life*, *War Against the Laan*, and *The Auntie Matter*], because she wasn't well – she had a twisted knee or something – so Jane Slavin, a very clever actress, stood in for Mary, to cue me up, and then they recorded Mary separately, in London. Hopefully, next time, we'll be in studio together." **DWM**

Elisabeth Sladen and Tom Baker recorded one audio story together: 1976's *Doctor Who and the Pescatons*.

"I remember that when Lis was with me, she was happy. We were happy *together*. It's a terrible blow."

Elisabeth Sladen was the star of her own CBBC series – *The Sarah Jane Adventures*.

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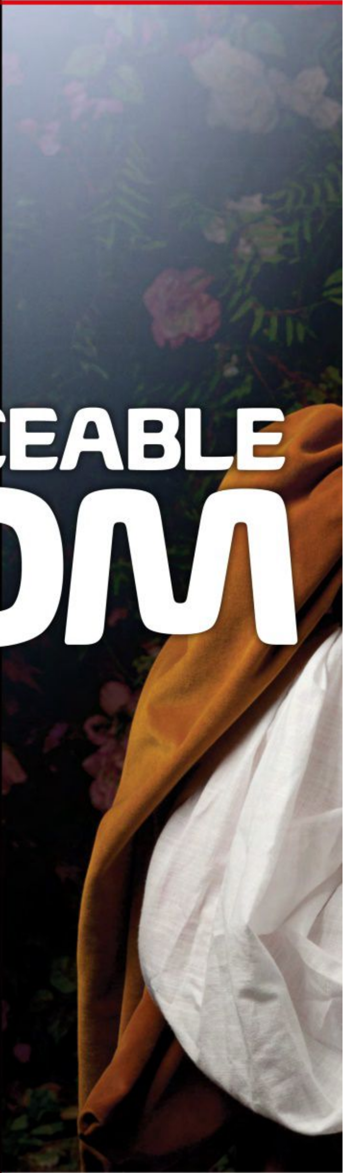
THE ULTIMATE INTERVIEW

PART SEVEN

> *"We all were sea-swallowed, though some cast again, and by that destiny to perform an act whereof what's past is prologue..."*
>
> – Antonio, *The Tempest*

THE IRREPLACEABLE TOM



DAY EIGHT (CONT'D)
TOM'S HOUSE, EAST SUSSEX
STILL SAT IN TOM'S KITCHEN
27/04/16

In one guise or another, you've been entertaining the British public for almost 50 years – yet still no knighthood. What's going on, Tom?
"They'll have to hurry up. I'm close to the bloody grave. A man sent me a message the other day: he said, 'I think you're a saint.' I've forgotten the context now, but it made my wife laugh. Actually, I met a guy in Soho quite recently – he's a tailor on Berwick Street, a fabulous-looking young man – and *he's* called Sir Tom Baker. No, he is. You can Google him up. He said he'd make me some clothes. He wanted me to come to one of his fashion shows. I said, 'Yes, and we could have one of your very pretty models on a dog collar and chain.' Then he got frightened. He said, 'Christ, Tom, I don't think we can do that.' I said, 'Well, how about *I* take to the catwalk? I know how to do the walk – the cystitis walk. It's terribly theatrical.' But he wouldn't let me. It turns out that, despite him being rather outrageous, he bottled it. I would have modelled for him, with whips and chains, but he turned me down. I talked myself off the catwalk."

That's an upsetting story. Hey, I've got something for you. As this is our last interview, and as you gave me one of these five years ago in Rye... I've bought you a lottery ticket.
"Oh, goodness me! (*Laughs*) That's absolutely great. You'd better sign it."

It's for this Saturday's draw. If it wins, I'll have made an old Doctor Who even richer.[1]

"We might make history. Yes, that's a lovely thought. Thank you, Ben."

Talking of making history, I'd like to ask you about *The Day of the Doctor* [the 50th anniversary episode, broadcast in 2013, in which Tom played 'the Curator', or possibly a future incarnation of the Doctor]. I've heard you say that you were a bit nervous doing it. I can't imagine Tom Baker being nervous.
"I *was* nervous, because I'd been away from *Doctor Who* for so long. I didn't know what was going on. I don't know anything about modern TV cameras – about changing focus or whatever they did, and they can do quite long takes now – and there was no-one there to explain those things to me. I don't think I actually even spoke to the director [Nick Hurran]. No-one gave me any notes. I suppose they were being kind, weren't they? Maybe I looked a bit worn out or something. It was a long journey through the night, down to south Wales. They couldn't put me in a local hotel, because they were trying to keep it secret. It was very arduous, really, because I wasn't all that well, and I've been unsteady on my legs. It was a bit of a miserable experience, if it hadn't been for Matt Smith, who's got impeccable manners and seemed so thrilled to see me. He was such a darling. He was very kind; a lovely young man. We did several takes, and Matt responded to whatever I did, then away I went." ►

Footnote

[1] It didn't win.

“I’m more fulfilled than I have been at any time in the past 25 years...”

BAKER

PHOTO: **OLIVER McNEIL**

Have you seen much of Matt's successor, Peter Capaldi, playing the Doctor?

"Well, I don't watch television, but I've seen bits. He's wonderful, isn't he? He's got that bunched-up, knotted energy. He's manic. In other words, it's the heroic side of Malcolm Tucker [the aggressive and profane spin doctor that Capaldi played in BBC comedy *The Thick of It*, 2005-12]. It's someone on the boil."

Peter is a big fan of yours.

"Well, he's a bighearted man. I didn't find out until not all that long ago that he was a very dedicated *Doctor Who* fan as a child. He sent me the most enchanting email for my last birthday. He said how he has such warm memories of watching me as a young man. Is he signed on for a long time?"

He's signed on for next year. And they've just cast a new companion, Pearl Mackie – a virtual unknown.

"That excites the fans, doesn't it? – as they discover someone anew. She's a black girl, isn't she? That's good. That's *very* good. Is Steven Moffat [showrunner, 2010-17] still in charge?"

Yes. He's leaving at the end of next year.

"He's had prodigious success with it, hasn't he?"

Did Steven have to work hard to persuade you to come back for *The Day of the Doctor*?

"First of all, it was a woman who talked me into it. Because I didn't know anyone on *Doctor Who*. I was doing a shoot and an interview down at The Mermaid [an event space, formerly a theatre, in Blackfriars, London] – I don't know what it was for, maybe a Post Office promotion – and there was this girl there, hanging around, who seemed to be paying me a lot of attention. I said, 'Are you the assistant stage manager?' She said, 'No, no, I'm from the BBC. I'm the producer of *Doctor Who*.' Was her name Claire Skinner?"

Caroline Skinner. She was the programme's executive producer [on 2011's *The Doctor, the Widow and the Wardrobe* and the following series broadcast between 2012 and 2013].

"Caroline, yes. Very cleverly, she got there early, and got in with these girls who were photographing me, so I got familiar with her during the hour of the shoot. Afterwards, I said to her, 'What are you doing here? This is for the Post Office.' She said, 'I'm helping out the girls. Also, I want you to be in *Doctor Who*.' I said, 'Really?!' She said, 'We're doing this Special, and to me it's unthinkable that you wouldn't be in it. Would you consider it?' I said, 'Well... I don't know. It's very flattering, but I don't feel all that enthusiastic.' She said, 'Look, I promise you, we'll do whatever it is you want, within reason.' So I agreed. Then weeks passed, months passed, and it was getting near the time, and they sent me a script. I rang up the BBC, asking for Caroline Skinner. They said, 'Oh, she's not here anymore.' I said, 'What do you mean? Has she died?' They said, 'No, no, she hasn't died, but she's moved on [Skinner left *Doctor Who* shortly before recording began on *The Day of the Doctor*].' I said, 'Oh.' I know how it is at the BBC. So I never did meet Caroline Skinner again, but I suppose she was responsible for me doing it."

And what did you make of this 'Curator' character? It's left ambiguous, but do *you* reckon he's a future incarnation of the Doctor...?

"It was all up in the air, wasn't it? Matt was absolutely, spectacularly on top of it all; the way you are when you're young. It was as if he were inventing the lines – that effortless delivery you've got to have when you're playing that sort of part – whereas I was playing the sort of part where I was teasing. 'Who is this man that looks like an old version of the Doctor, and sounds like him? What's his motive?' But everyone seemed pleased. More importantly, it was a worldwide hit, that scene."

The Doctor (Matt Smith) comes face to face with his past... or possibly his future?

I was lucky enough to watch *The Day of the Doctor* at the BFI on the Southbank, with 450 other fans – including Steven Moffat – and Matt Smith, and John Hurt [the War Doctor], as the episode aired on TV around the world. Sometimes I watch your two-and-a-half-minute scene on YouTube – and, in my head, replay the BFI audience's response: the moment when you appeared, the communal gasp, the applause, then the sudden hush, ssh, SSH!, as Matt went, "I never forget a face," and you go, "I know you don't, and in years to come you might find yourself revisiting a few. But just the old favourites, eh." The audacity of that line!

"It's amazing, isn't it?"

I wonder how the other Doctors felt about that line?

"When it comes to opinions, I try to hold back a little bit, to give the others a go. I'm terribly aware... When I think of someone as distinguished and admirable as Sylvester, who has been on a world tour in *King Lear*, and Colin [Baker], who's always busy in the theatre... Colin says that he's in such demand now, he hasn't got any time to accept television work; he's too busy in America, at conventions. I could go on a tour of America if I wanted to, or Australia, but I think that would be pushing it, because I'm getting a little bit feeble now. I don't want to ruin that by chasing big fees. The big fees are not important."

Because you're going to win the lottery on Saturday, right?

"That's true, yeah. I tell you what, Ben, you should put your phone number on the back of that ticket, in case I do. Or I'll contact you via Tom Spilsbury. I'll say, 'Tom, will you ask Ben to call me? He might have an idea of what it's about.' (*Laughs*) I don't need to win the lottery. I'm nearly 83. I'm still getting money from things I did years ago. There's nothing more likely to give an actor a throbber-on than money for old rope.

The high spot of my television career after *Doctor Who*, really, was *Blackadder* [BBC1, 1983-89]. That was a huge success – it was a wonderful thing to do – and I must have been paid 20 times for it. I played a legless sea captain [Redbeard Rum in 1986's *Potato*, the third episode of the sitcom's second series], much to the disapproval of Rowan Atkinson [Edmund Blackadder]."

Disapproval – why?

"He was fabulously gifted, Rowan, but he was very opinionated, and very strict, and very domineering about what scenes should be about and how it should be done. I found it very tiresome. In those days, we used to rehearse, then do a technical run-through, and then there was three-quarters-of-an-hour off, and the studio audience came in, and then we went straight back in and recorded it as live. Before the technical run-through, I was sent for by Rowan. He wanted to give me notes. He said to me, very cleverly, 'Tom, when you were in *Doctor*

Who – and I always liked the way you did *Doctor Who*, by the way – you must have known what the, kind of, ethos was,' which was bollocks, really, but I said, 'Yes, yes, I did.' He said, 'Well, this captain part you're playing, it's got a lot of energy, but really that energy militates against you. I think what you must do is play him absolutely straight, and then it will be killingly funny.' He must have seen that I looked startled, so he added, 'I promise you. You've got to believe me. I'm in this every week, aren't I?' My heart sank, and I had violent thoughts, but I went and did the technical run-through just as Rowan Atkinson had told me to do it.

"Afterwards, while the audience was coming in to the studio, I was sitting in my dressing room, and I heard an uproar in the corridor outside. 'What the –?' Then in piled the producer [John Lloyd], and the director [Mandie Fletcher], and several other people. The director said, 'Tom, are you all right?! Are you ill?' I said, 'No, no, I'm just obeying orders. The supporting actors get notes off Rowan – didn't you know that?' She said, 'What are you talking about?' I said, 'I was sent for. This is how Rowan told me to play it.' Well, they looked terribly embarrassed. The director said, 'Don't do it like that, Tom. Do it the way you've been rehearsing it.' So when we came to record it, Rowan and I... in our first scene together, oh boy, I went for it. Appallingly over-the-top! And Rowan never spoke to me again. (*Laughs*) He could barely look at me during some of the scenes. Afterwards, I couldn't go to the wrap party – which irritated me terribly, but how could I? The leading man felt hostile towards me. It's always astonished me that someone so prodigiously gifted a comedian as Rowan, and so intelligent about everything else, should have felt so insecure as to give an older actor notes like that. Yet, that's the only huge success I've had on television, I think, after *Doctor Who*. People still stop me in Waitrose and quote the lines. They say, 'You have a *woman's* hand!' – and I have to fall about laughing."

Are you sent many scripts these days?

"I get sent quite a few – not galore, but I'm always in demand – but I mostly ignore them, or say, 'No, thanks, I can't be bothered,' or 'I'm too old,' or 'too tired'. Or sometimes I say, 'I'm too good.' I'm sure that scene [in *The Day of the Doctor*] did me quite a lot of good. It reminded people that I'm still alive, because the offers increased. The other thing it did is it revved up my royalties – from America particularly, and Canada. All the merchandising."

There's even a new action figure of you, with grey hair and a cane.

"Yes! (*Laughs*) That's fantastic. Of course, I've turned down work in the past because I wasn't as certain of it having this wonderful success of *Doctor Who*."

In 1983, you turned down [20th Anniversary Special] *The Five Doctors*. Do you regret not doing it?

"Well, maybe I should have. The thing is, at the time, I just felt it was too soon."

Because you'd only left *Doctor Who* a couple of years earlier?

"Yes, it was recent. I didn't want to be tampering with it. I thought I'd done it; left it. 'It's such a big thing for me,' I thought to myself. 'I don't actually want any part of it.' The other thing is, at that time, I still hadn't become all that friendly with John Nathan-Turner, which I did later, but back then I thought, quite honestly, that he was really rather vulgar. Which is amazing coming from me."

Vulgar?

"It was a vibe. I didn't always like John's taste in... in anything, really. I thought he wasn't very subtle. His sense of style upset me greatly. It wasn't a happy time for me when John was the producer, because I knew, by that time, I was coming towards the end of my reign. I had these reservations about John, so I turned down *The Five Doctors* when he offered it to me. But it was vanity, really. So who were the other four [Doctors]? It must have been Peter...?"

Peter Davison was the incumbent Doctor, yeah. And Pat and Jon came back.

"Was Pat alive, then?"

No, they dug him up. Yes, of course he was alive.

"And Jon was alive, was he?"

They were both alive, Tom.

"Who's the fourth, then?"

Well, William Hartnell *wasn't* alive, so they recast the First Doctor: an actor called Richard Hurndall.

"Oh. Yeah. Was he called Mr Pastry when he was young?"

That was Richard Hearne. He wasn't in *The Five Doctors*.

"So who did they replace *me* with?"

No-one. You're irreplaceable, Tom. They used some footage of you and Lalla from [abandoned 1980 serial] *Shada*.

"So... it was *The Five Doctors*, but there were only three of us?"

Yes.

"F***ing hell. I should have gone along and done it, then. It would have paid very well, I suppose."

You turned down Big Finish, too, for over a decade, but now you seem to be having a ball there, so...

"Yes, I'm happily at Big Finish. I've been there for five years now. I'm more fulfilled than I have been at any time in the past 25 years. To work at Big Finish with people like Geoffrey Beevers, and David Warner [Cuthbert in various Series Two *Fourth Doctor Adventures*], and Julia McKenzie [Florence Wickham in 2013 play *The Auntie Matter*], or the other day – who was it? – Frank Skinner [Perkins in 2014 TV episode *Mummy on the Orient Express*, and a long-suffering detective chief inspector of Scotland Yard in an upcoming not-yet-officially-announced Big Finish audio drama]... it's a privilege. There I am, at this little studio, with actors of that calibre, really going for it. I'm always thoroughly prepared. I've got to be, because the other actors would be terribly embarrassed if I weren't."

Last time I was in studio with you, you were recording *The Oseidon Adventure*, with Louise Jameson and Geoffrey Beevers.

"Geoffrey is a silky actor, isn't he? It's amazing, actually, the way he's totally understated. He's the sweetest man imaginable. He's got that self-deprecating British modesty absolutely down to an art form – as he backs shyly into the limelight. But they're so kind at Big Finish. It's a lovely, lovely atmosphere. And the post-production is incredible. They've got young men doing it at home on their laptops – and they love it, all these boys, dreaming up those sound effects." ►

"I turned down *The Five Doctors*. 'It's such a big thing for me,' I thought. It was vanity, really."

Three Doctors, one stand-in and a waxwork celebrate 20 years of *Doctor Who*.

Your Big Finish work has made so many fans very happy. Do you ever worry about disappointing the fans?
"Well... I don't know."

I just wonder whether that's why you said no to Big Finish for so long, and why you turned down *The Five Doctors*, and why you were trepidatious about *The Day of the Doctor*...?
"I hope I don't disappoint anyone. I try not to – I try *very hard* not to – and I think the fans know that. My confidence in Big Finish has grown enormously. I see it now as a marvellous privilege. I'm honoured by it."

LATER

Can we talk about Mary Tamm?
"Yes, we should."

You made several Big Finish stories with Mary [although she recorded her lines at separate sessions] before she passed away in July 2012. Coming quite soon after Nick and Lis' deaths, we thought it would have been a bit much back then to suggest meeting up with you again, for yet another chat about a dead co-star.
"Yes, it was absolutely terrible. She was only 62. Mary was ecstatically happily married, and the grotesque end of her life, after her own death [from cancer], was the death of her husband, Marcus [Ringrose], on the day of Mary's funeral. It was like something out of Thomas Hardy. He collapsed writing thank-you letters to people who had been to the funeral. Oh, it was awful. He was completely devoted to her."

What are your strongest memories of Mary?
"Well, she was so glamorous. She did come over as glamorous in *Doctor Who*, didn't she? There are some fabulous pictures of her, in feathers, looking like a bride."

I interviewed Mary in 2009 –
"(*Cutting in*) You've interviewed everybody."

– I know, sorry – and I asked her about you. She said: "I'm very fond of Tom, and I think I always will be, actually. I found him quite difficult to start with, but we soon relaxed into it. He had a brilliant sense of humour, so we could laugh our way out of any tension."
"Ahh. Well, that's because Mary was not only dazzlingly glamorous, but also, of course, killingly funny. The girls in *Doctor Who* weren't really allowed to be very funny, but Mary was very sharp. I met her at London Airport once, some years after *Doctor Who*. She was on her own. We'd obviously booked on the same flight. And there was Mary – beautifully dressed, of course – waiting to board, with a ciggy on, and a beer – not a fancy drink, just a glass of beer – and reading some classy magazine. She looked so cool. So posh. I was so delighted to see her. We were called to the flight, and a terribly embarrassing thing happened. Mary went ahead of me. When I got on the plane, I gave my ticket in, and the girl showed me into first class. I looked around... No Mary. She didn't have a first-class ticket. I didn't know what to do. It makes me shiver to think about it now. I thought, 'I can't go down there and say, "Look, Mary, I tell you what, I'll swap my first-class for economy and sit with you," because that would be so patronising. On the other hand,' I thought, 'if I say to her, "Listen, I quite like mixing with rough people; why don't you take my ticket and go up front?" – well, she won't like that either.' Anyway, we got together at the other end, in Los Angeles or wherever, and all was well. I adored Mary. It seemed to me that nothing could defeat her. She died far too young. It isn't fair, is it?"

The Fourth Doctor gains a new companion in 1978: Romanadvoratrelundar, played by Mary Tamm.

Essentially, *Doctor Who* is a show about death, wouldn't you say?
"I know what you mean. Except, it's also, you might say, about eternal life. It has that nostalgic quality, too. It rejuvenates people; that's the power of it. It's a kind of religious impulse, like people's loyalty to a football club. Football supporters are just as rabid and irrational as *Doctor Who* fans, seeking glory from the performance of their warriors. It doesn't matter that there's a new cast, or a new team. The current Chelsea team, or the current Leicester City team, or the current Manchester City team has its followers, but the older fans say, 'Man, you didn't see "Chopper" Harris, or Frank McLintock, or Bert Trautmann. You think Rooney's a great captain [of Manchester United and the England national team], but you don't remember Bobby Charlton, or Bobby Moore...' The fans identify with it, and never, ever give up. Nostalgia applies all the time, everywhere, in the different generations.

"When families stop me in the street and say, 'This was your dad's Doctor, Frank,' Frank looks at this white-haired old man who can't stand up quickly, never mind run up stairs, and Frank thinks, '*Was it?!*' But to the father, when *he* sees me, he's not thinking like that; he's been transported back to when he was a boy; he's thinking about when he was happy. When I lived in Chelsea, I'd see George Best [who played for Manchester United, 1963-74] in his terrible, distressing, booze-soaked days, and I used to remember when millions of men the world over – and quite a lot of girls – gasped at his talent in charge of a football. He was an artist. Oh boy, the way he could be! Nostalgia, by its very nature, carries you back to when you were young, to when you were full of hope."

The much-missed Mary Tamm.

Are you hopeful for the future of the human race?
"These days? Not particularly. Young people are just as intelligent and shrewd as they ever were, but it must be incredible to be young, and to look to the future, and feel, 'We're not wanted. They don't want us. There's nothing for us to do.' The only logical thing to do if you're a disenfranchised or unwanted young person, the only business to go into where you don't pay any tax and the profits are guaranteed, is trading drugs. How else can they live? How can they exist? They can't all take up knitting, or go on allotments, or go home and watch *Britain's Got Talent*. Young people without money will become a colossal menace. And universities today are just f***ing holding pens for the future unemployed. What on Earth is the point of going to a university, unless you're going to do something specific – like be a doctor, or a teacher, or a botanist? All the rest of it can be picked up along the way. Anyway, I thought university was all drinking and sex."

What do you make of our current crop of politicians?

"They're mostly w***ers. I don't think they have any ideas. They're ruled by events. Like [Bertrand] Russell said, 'Politics is largely governed by sententious platitudes' - you know, we're not allowed to know the reality. It's incredibly frightening. Christ, what will become of us? Never have... well, I can't say *never*, because in the late eighteenth century there was terrible contempt for Parliament... but right now, because we're all in communication all the time, never have we all felt such utter contempt and mistrust of our governing class. People say, 'There's an MP at the door? Well, kick his bollocks in!' We're living in tumultuous times. I could weep when I read terrible, crushing headlines about the mountain of grief in the world - how many people are crushed by poverty, how many people are uneducated, how many people are not getting proper schooling - but what can I do for them? I don't have much of a future, in terms of time - so what can I do? I'd like to say I pray for them, but I don't do that anymore. No, I don't. I used to believe in God, you know?"

I had heard. You went from worshipping God to becoming one.

"Of course, the writers on *Doctor Who* were very clever in the way that the Doctor is not committed to one faith or another. He always adamantly denounces that, except in the moral sense of being against death and violence. Anyway, it wouldn't occur to him. You'd say, 'Doctor, do you believe in God?' And he'd say, 'Which one? I believe in lots of gods.'"

Will you be voting in Britain's EU Referendum? Or don't you care?

"I'm old, so it's not my problem. When I'm asked if I'm going to vote Leave or Remain, it doesn't agitate me either way, because I'm terribly aware that I won't be here [to live through the consequences]. I'll be dead. I'm resigned to that. I'm amazed, actually, that they allow old people a vote. It should be for the future generations to decide. I no longer care. Anyway, nobody knows, do they? Whether you vote Remain or Leave, in or out, nobody knows what the consequences will be."

For many voters, it'll be an emotional, rather than a logical response.

"Yes, which I suppose is what most people do politically. You're trying to do an informed thing, but from your heart. When the poor are shouting, 'Down with the rich!', I rather go along with that, because I'm very sympathetic to the poor, but you couldn't have another mob over there, all very well-dressed, shouting, 'Down with the bloody poor!' The poor are beyond reproach. You'd have to have a heart of stone to criticise the poor. But when I see Mr Cameron... (*Shudders*) He's got a very pursed little mouth, hasn't he? He hasn't got the mouth of a leader, really. Nor has Jeremy Hunt [the Secretary of State for Health] - with that odious f***ing smirk of his. Why would you *smirk*? Oh, it's vile."

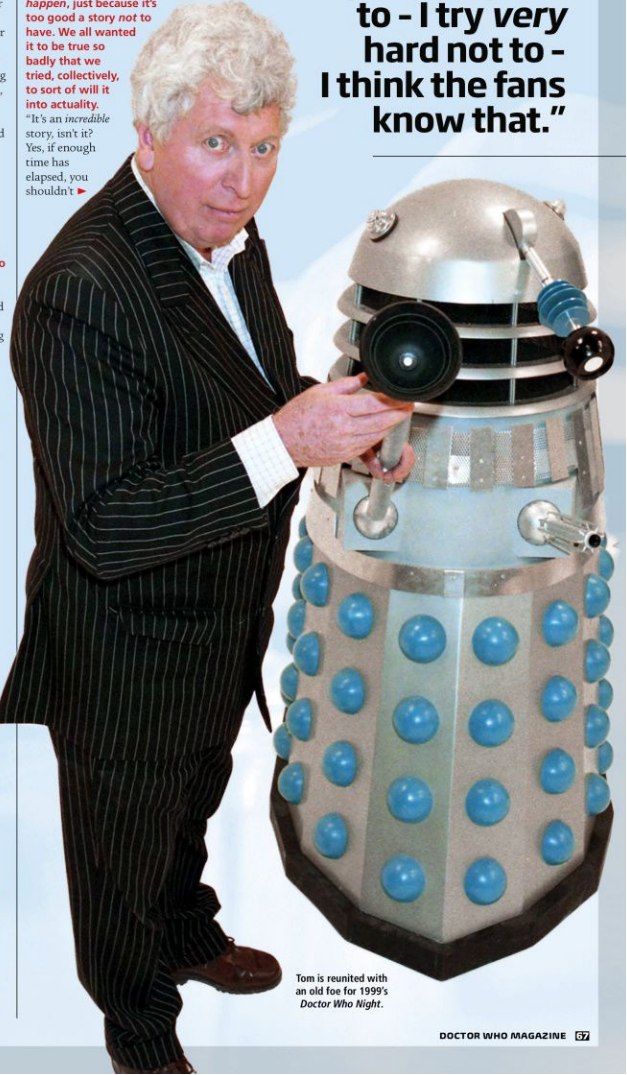
You've told me before that probably half the stuff you say isn't true, but that you shouldn't let the truth get in the way of a good story...

"You shouldn't, no."

Well, I'm interested in what you make of the allegations, last September, that David Cameron once put a private part of his anatomy into a dead pig's mouth [as part of an initiation ceremony during Cameron's university years]. We all know, deep down, that the story probably isn't true – it's totally uncorroborated, and it was reported by someone [former Conservative party donor Lord Ashcroft] who has a grudge against Cameron – but we seemed to convince ourselves, as a nation, that it *definitely did happen*, just because it's too good a story *not* to have. We all wanted it to be true so badly that we tried, collectively, to sort of will it into actuality.

"It's an *incredible* story, isn't it? Yes, if enough time has elapsed, you shouldn't ►

"I hope I don't disappoint anyone. I try not to - I try *very* hard not to - I think the fans know that."



Tom is reunited with an old foe for 1999's *Doctor Who Night*.

question it. Stories do get distorted over time. When people are telling stories about things that have happened, what they're doing is... I mean, there are certain incidents that are factual and would stand up in court, but the rest of it's just a translation. Quite often, I've been telling a story - although, I've never done anything like *that* with a pig - and someone in my company has said, 'I say, Tom, I was there, and it wasn't like that at all.' I've said, 'In what way wasn't it?' They've said, 'Well, it was *nothing* like that!' Sometimes I have memories and I think, 'Did that really happen? Or did it start as a story, and I've elaborated, and elaborated, and elaborated, and now I believe it myself?!' That's what happens with memory. In our imaginations, we're quite different from real life. The imagination is the licence to trespass into areas that you wouldn't do in real life. Perhaps with a pig."

As a formidable anecdotalist, and storyteller, and bulls*ter, have you never considered a career in stand-up? I wonder if you're a frustrated comic.**

"The other day, somebody said that to me. In fact, it was Frank Skinner. He said, 'You know, Tom, you'd be a bloody good stand-up.' I used to think about standing up and telling stories. I did as a child, during the war, because we were often in air-raid shelters, telling stories. It was wonderful. And you'd often miss school. Or sometimes you'd be at school in an air-raid shelter. The whole of your life was dislocated, which children quite like, really. I was always one for learning comic poems, and standing up and saying them. I could do that as a kid. And I was good at learning my benedictions. I knew why God made me, and what was going to become of me. I was obviously something of an exhibitionist. But I do follow certain comedians. It's a very serious business now, isn't it? It's very politicised. The comedy of people like Morecambe and Wise was so gentle, wasn't it? - they could actually lie in bed together, writing plays, whereas now that's unthinkable. Comedy has changed terribly. People like Stewart Lee are very, very serious. He's acerbic, isn't he?"

Tom has always felt drawn to comedy. Here he is presenting *Have I Got News For You* (2008).

Unusually, the targets of his routines are often other stand-ups.

"That's rare, isn't it? That requires fantastic self-confidence; fantastic courage. Actors are like that. When we're in the green room, there's a kind of... not exactly a tension, but we're all listening to the chat - to the 'banter', as they say - and to people making allusions to actors they've worked with. If you can't make fun of people, most of the joy goes out of life, really. I would have thought it's a natural impulse. Although, it's forbidden on TV these days."

It's political correctness gone mad, Tom.

"No, but you wouldn't be able to make *Open All Hours* [BBC2, 1976-85] today, would you? - because you can't stammer on the telly anymore. In fact, they don't like you *walking* in case you upset the legless. In Liverpool during the war, we used to throw rocks at the blind, I remember, and run around after people who were limping, imitating them. In fact, we used to throw rocks at the German prisoners. We were encouraged to do that by the local priest. But we didn't throw rocks at the Italian prisoners, because the Pope was an Italian."

Tom Baker: adored by his audience.

You saw German prisoners?

"Yeah, it was great fun to watch them goose-stepping around Liverpool. (*Laughs*) Later, I remember John Lennon standing on a balcony, doing that (*holds a finger over his top lip*), and giving a [Nazi-style] salute to the fans - and we *laughed*. That was a relic of the old comedians; the propaganda where we used to be taking the piss out of Hitler. And all those songs. (*Sings*) 'Hitler has only got one ball... Poor old Goebbels has no balls at all.' Um. Where was I?"

Stewart Lee, I think.

"Yes! He's very sharp. And disturbing. I like him. I still read his articles in *The Guardian*. I used to do voiceovers for him on the BBC [Tom narrated Stewart Lee and his comedy partner Richard Herring's Radio 4 comedy series *Lionel Nimrod's Inexplicable World*, 1992-93], all those years ago. Stand-ups who meander, which is what Stewart Lee does - it's a very musical style, isn't it? It's very, very artful. I don't know if *I* do that, when I tell you my stories, but I do enjoy going in at a different angle. Most people say paralysingly dull things."

That could never be said of Tom Baker.

"I hope not. Life is too short to be dull. Be interesting. Because not very much else matters, does it? In large areas of our lives, hardly anything matters at all. I mean, nothing can beat being with loving friends, and a few wines, and a few beers, and a few lies, and a few yarns. And to still be adored after 40-odd years... yeah, that's the life. Maybe I'm the longest-serving actor, in the whole history of actors, who's actually still, 40-odd years later, adored for the same part and enjoying it in the same way. When I get sent messages from middle-aged men... or from the wives of middle-aged men, who say, 'Tell Mr Baker, he cannot imagine how important he was to my beloved husband when he was a boy'... it moves me deeply to think about it. I was just going to work. I didn't know, to begin with, how far-reaching this role would be. I was aware of the excitement, and the generosity, and the affection of the fans, but how could I ever have dreamed of *all this?*"

And now here we are.

"Yes, here we are. You know, I was desperate as a child, like lots of poor, uneducated boys of my generation, to do something splendid. I wanted to *be* somebody. That's why I went into a monastery. It gave me a feeling of self-sacrifice and nobility. It made me important. My mother was so proud of me. And I was doing it seeking an identity; seeking a sense of self-worth. This is getting very pompous now, Ben, but it's true. Of course, that ended in catastrophe. But when I got *Doctor Who*, that was actually *for real*. That wasn't me going into a monastery, or into purdah, or sacrificing myself. It was me being exposed to a huge audience, who absolutely adored me, and plenty of whom adore me still. It was like, I suppose... it was like I'd come home." **DWM**

Tom Baker was talking (and talking, and talking) to Benjamin Cook.

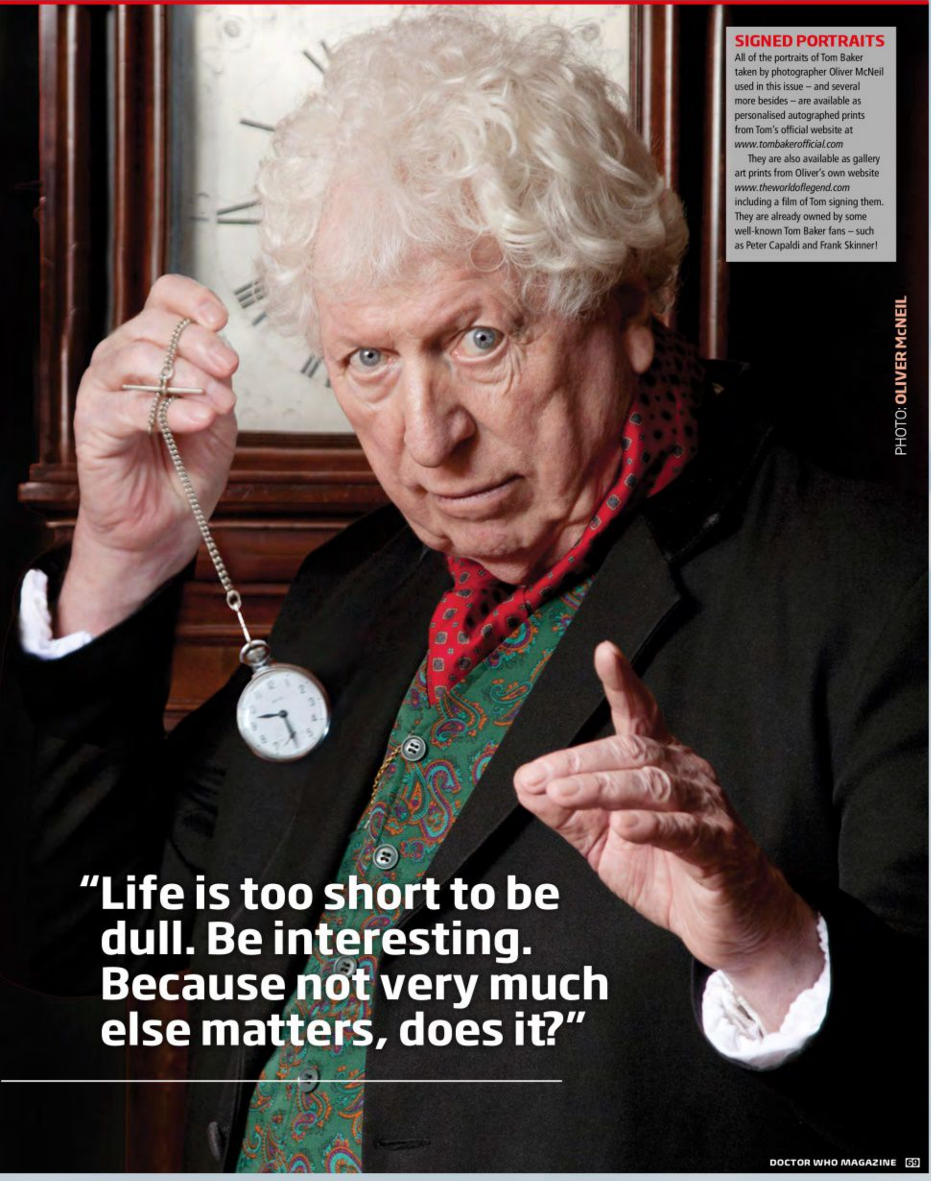


PHOTO: **OLIVER McNEIL**

SIGNED PORTRAITS

All of the portraits of Tom Baker taken by photographer Oliver McNeil used in this issue – and several more besides – are available as personalised autographed prints from Tom's official website at *www.tombakerofficial.com*

They are also available as gallery art prints from Oliver's own website *www.theworldoflegend.com* including a film of Tom signing them. They are already owned by some well-known Tom Baker fans – such as Peter Capaldi and Frank Skinner!

"Life is too short to be dull. Be interesting. Because not very much else matters, does it?"

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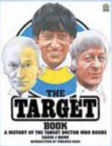

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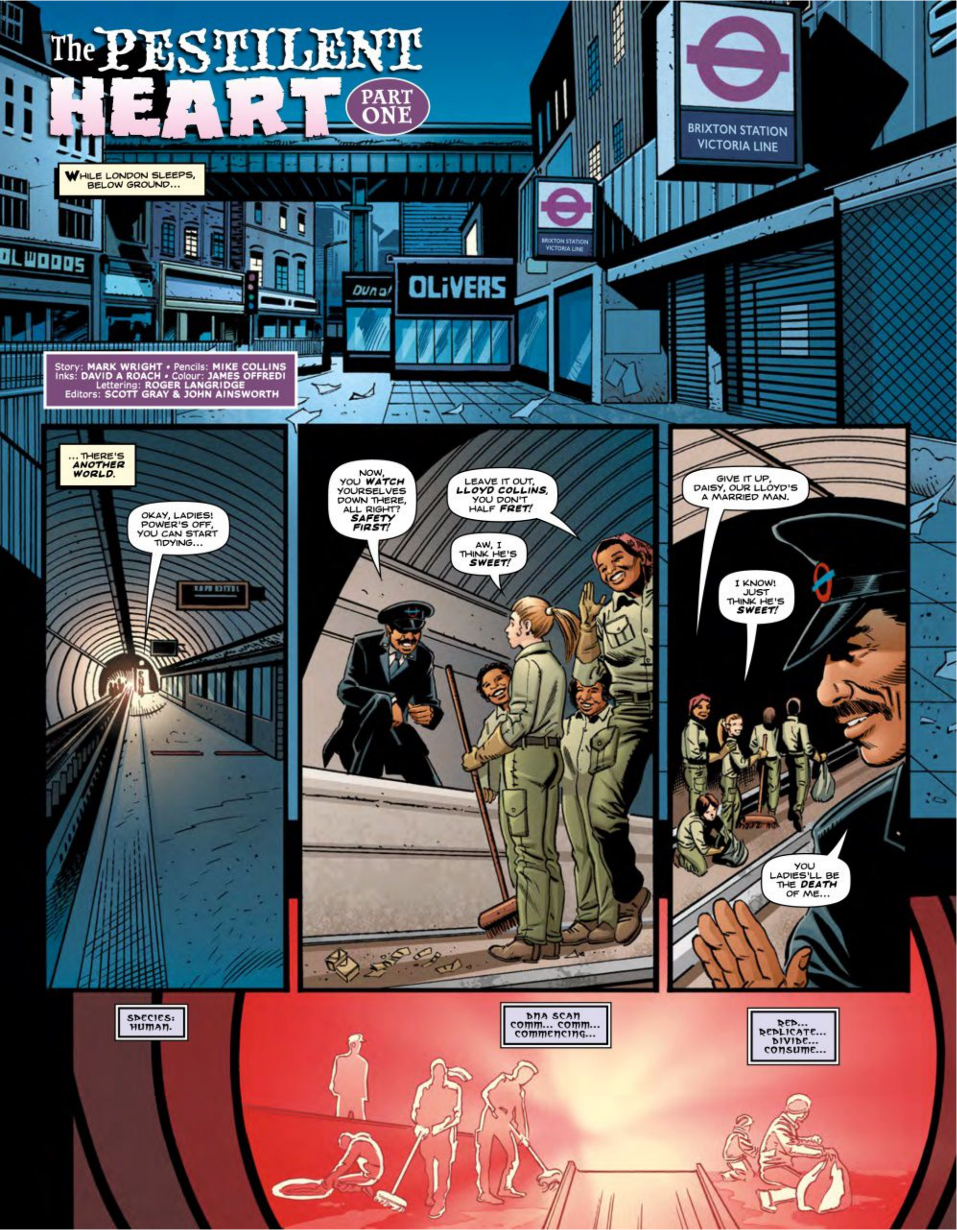
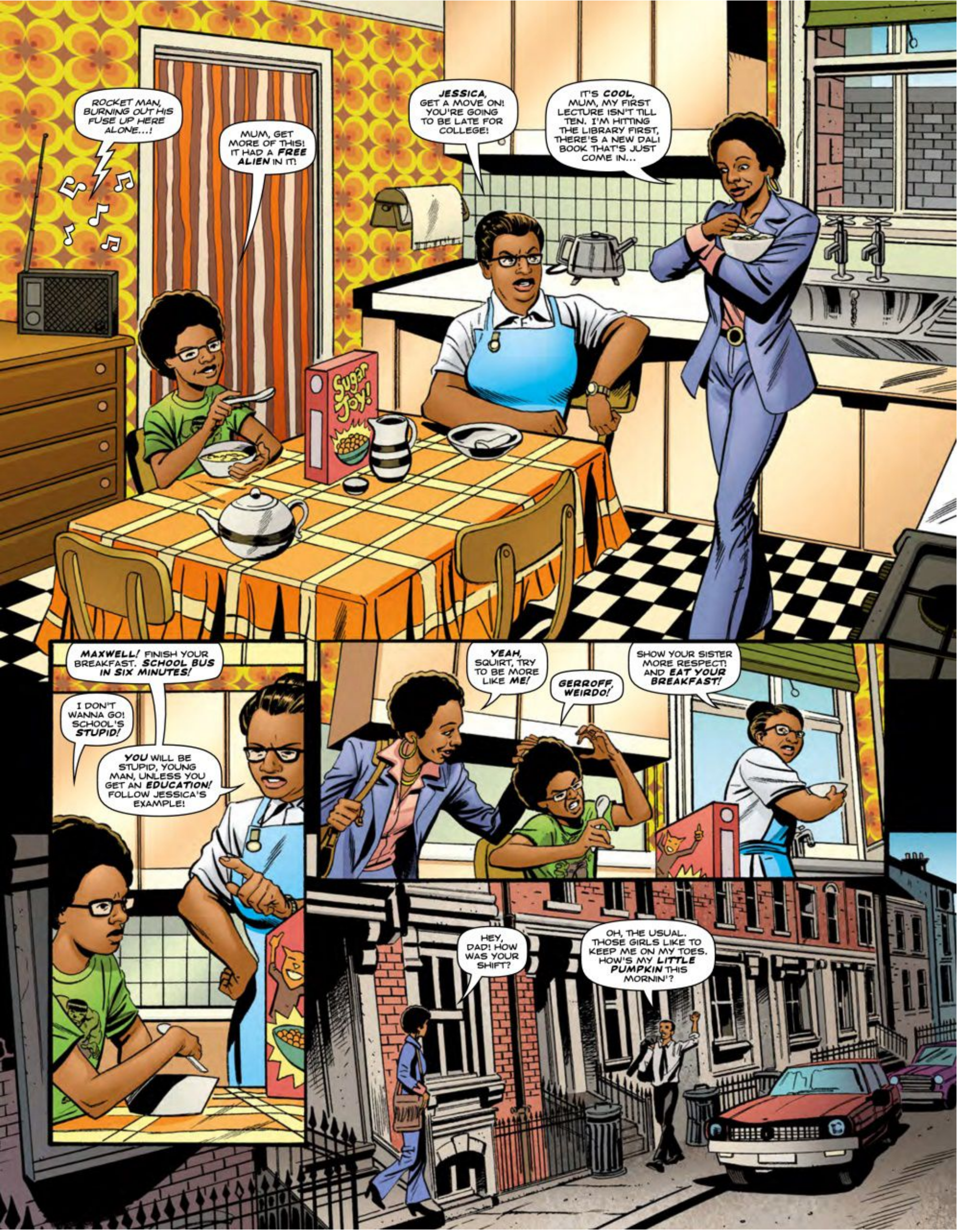
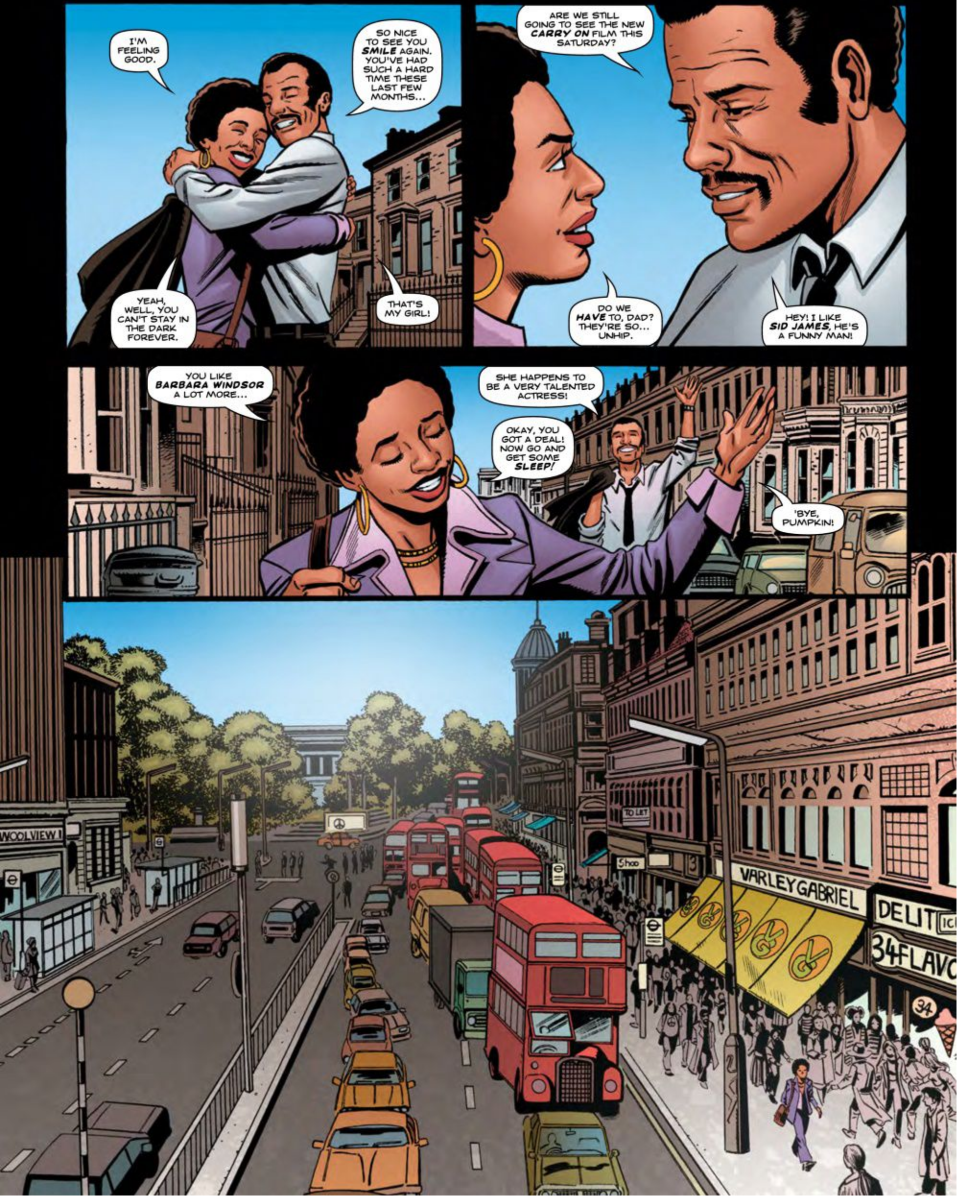
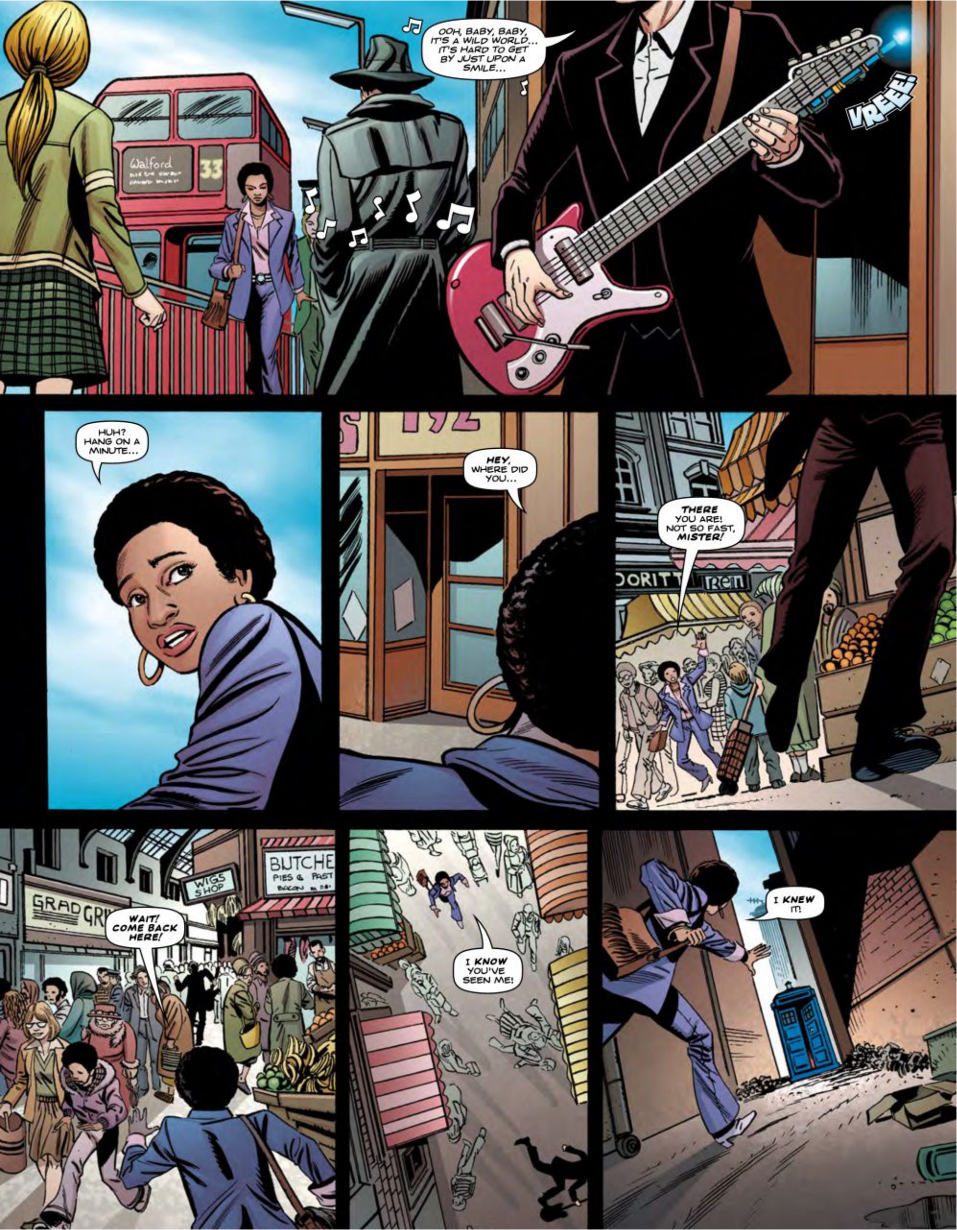
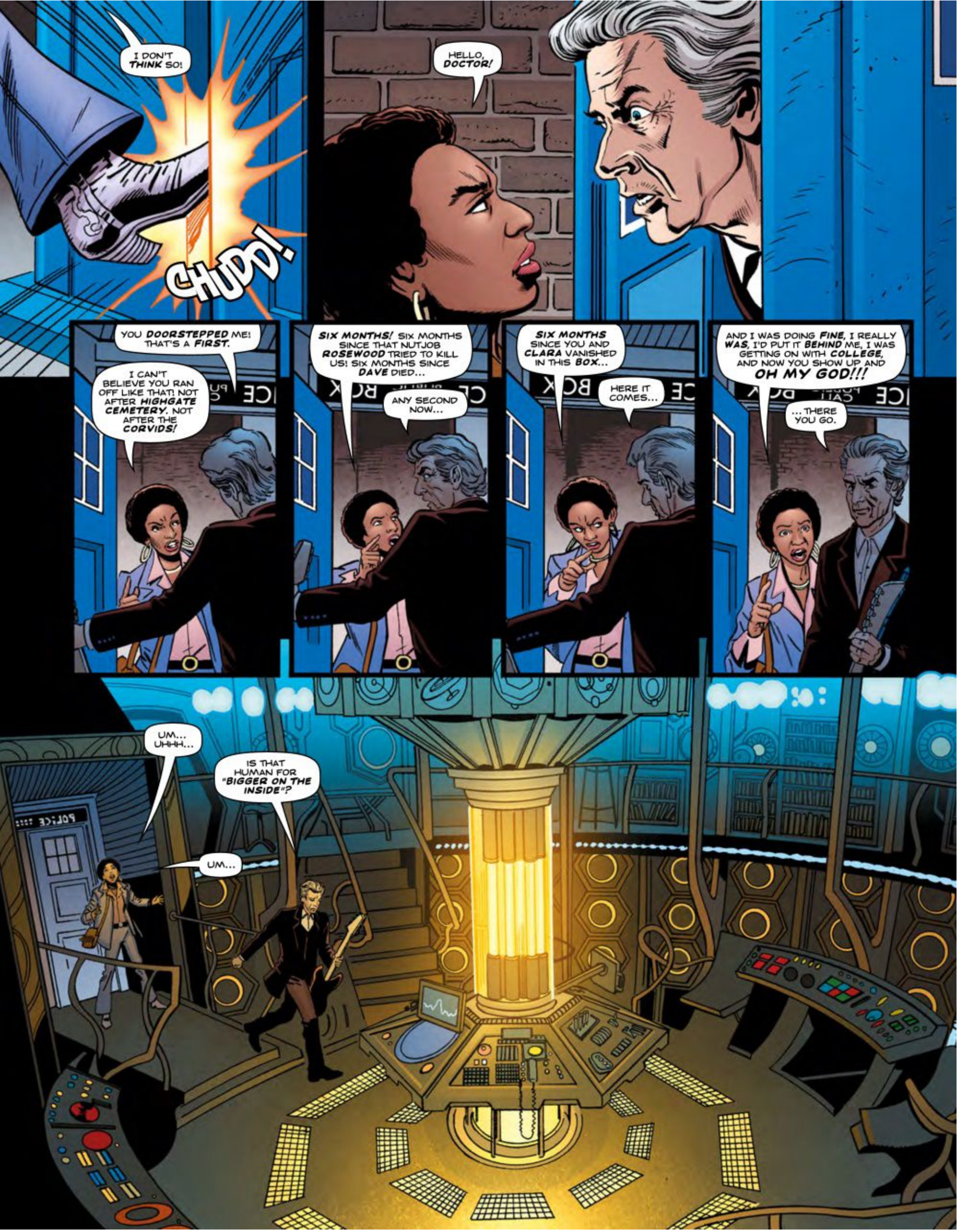
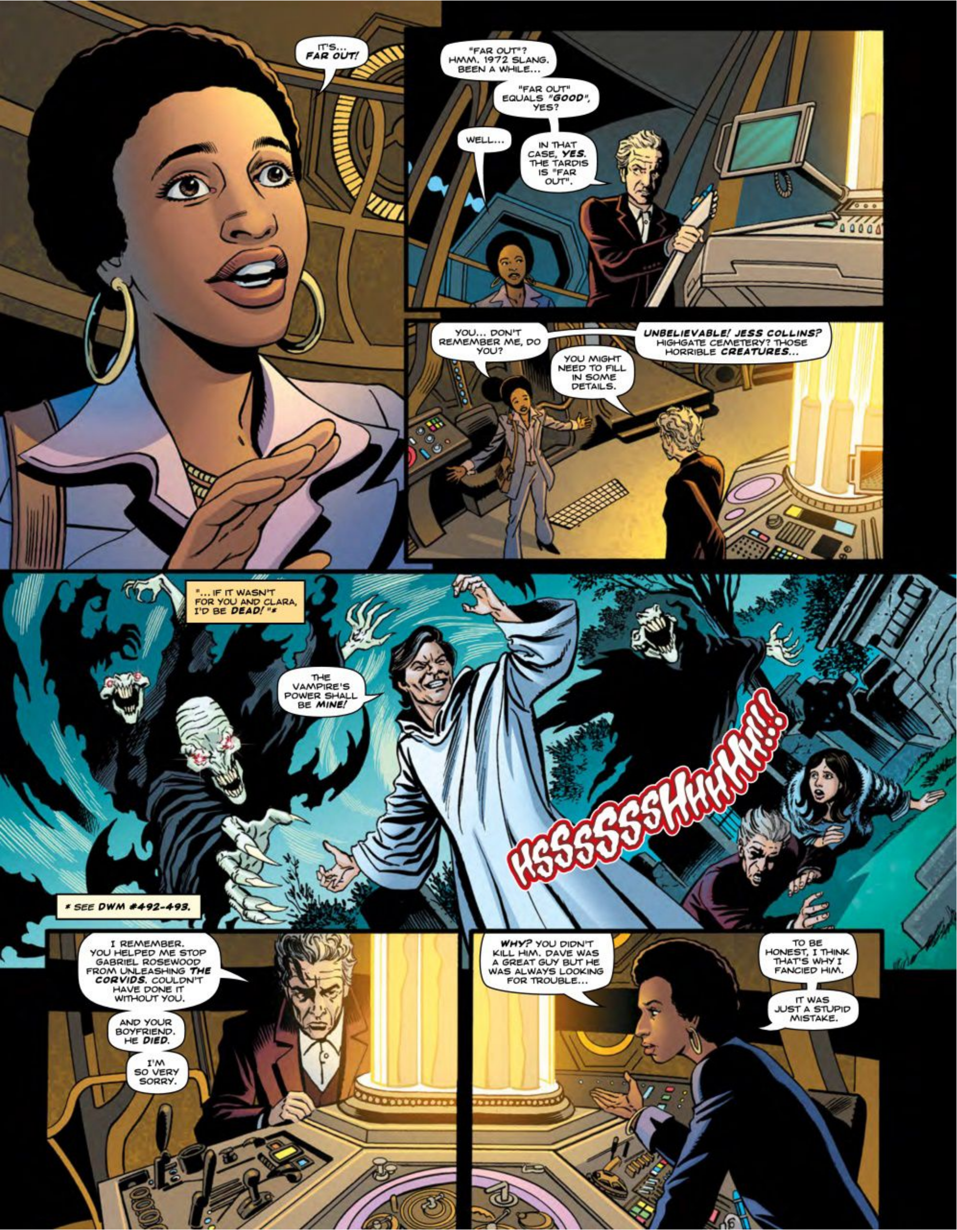

BRIXTON STATION VICTORIA LINE
OLWOODS
OLiVERS
BRIXTON STATION VICTORIA LINE
WHILE LONDON SLEEPS, BELOW GROUND...
...THERE'S *ANOTHER* WORLD.
OKAY, LADIES! POWER'S OFF, YOU CAN START TIDYING...
NOW, YOU *WATCH* YOURSELVES DOWN THERE, ALL RIGHT? *SAFETY FIRST!*
LEAVE IT OUT, *LLOYD COLLINS*, YOU DON'T HALF *FRET!*
AW, I THINK HE'S *SWEET!*
GIVE IT UP, DAISY, OUR LLOYD'S A MARRIED MAN.
I KNOW! JUST THINK HE'S *SWEET!*
YOU LADIES'LL BE THE *DEATH* OF ME...
SPECIES: HUMAN.
DNA SCAN COMM... COMM... COMMENCING...
RED... REPLICATE... DIVIDE... CONSUME...

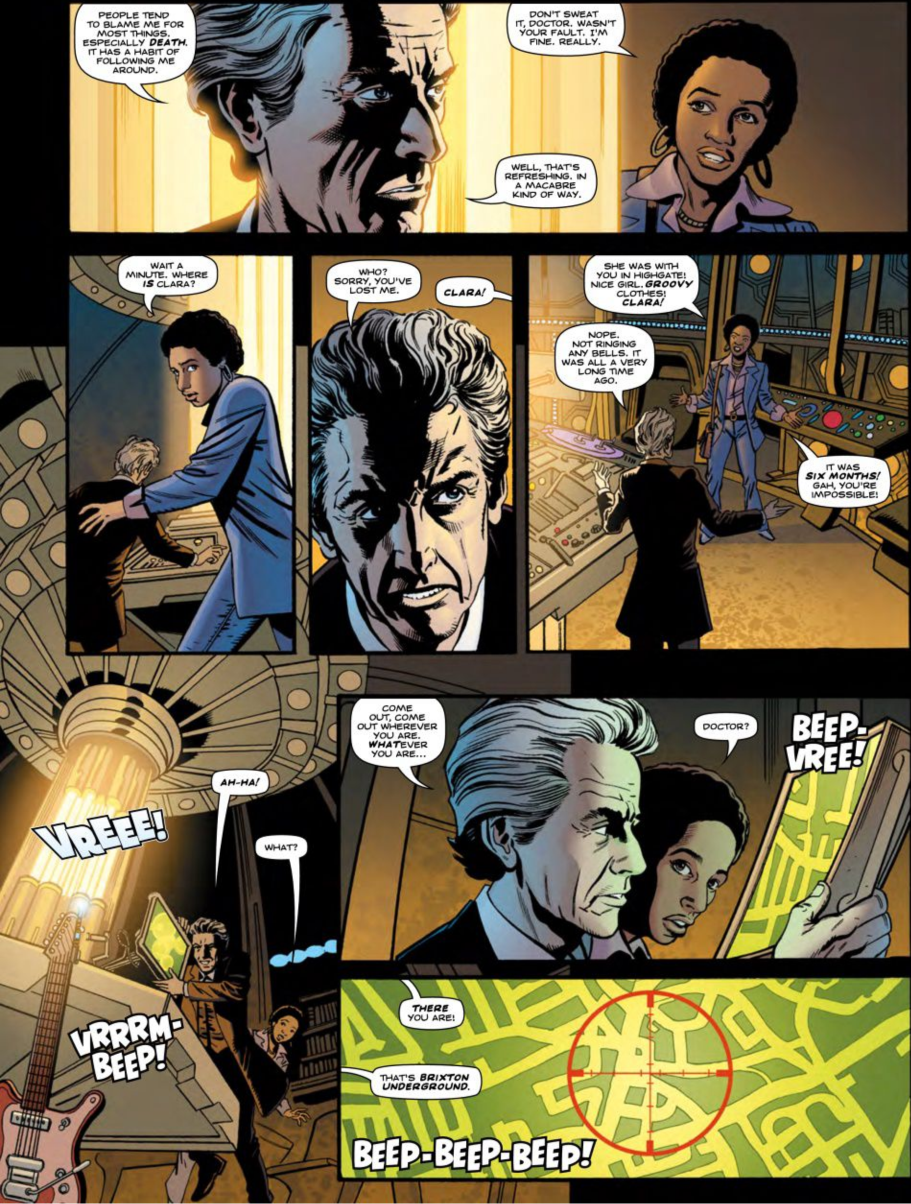

ROCKET MAN, BURNING OUT HIS FUSE UP HERE ALONE...!
MUM, GET MORE OF THIS! IT HAD A **FREE ALIEN** IN IT!
JESSICA, GET A MOVE ON! YOU'RE GOING TO BE LATE FOR COLLEGE!
IT'S **COOL**, MUM, MY FIRST LECTURE ISN'T TILL TEN. I'M HITTING THE LIBRARY FIRST, THERE'S A NEW DALI BOOK THAT'S JUST COME IN...
Sugar Joy!
MAXWELL! FINISH YOUR BREAKFAST. **SCHOOL BUS IN SIX MINUTES!**
I DON'T WANNA GO! SCHOOL'S **STUPID!**
YOU WILL BE STUPID, YOUNG MAN, UNLESS YOU GET AN **EDUCATION!** FOLLOW JESSICA'S EXAMPLE!
YEAH, SQUIRT, TRY TO BE MORE LIKE **ME!**
GERROFF, WEIRDO!
SHOW YOUR SISTER MORE RESPECT! AND **EAT YOUR BREAKFAST!**
HEY, DAD! HOW WAS YOUR SHIFT?
OH, THE USUAL. THOSE GIRLS LIKE TO KEEP ME ON MY TOES. HOW'S MY **LITTLE PUMPKIN** THIS MORNIN'?

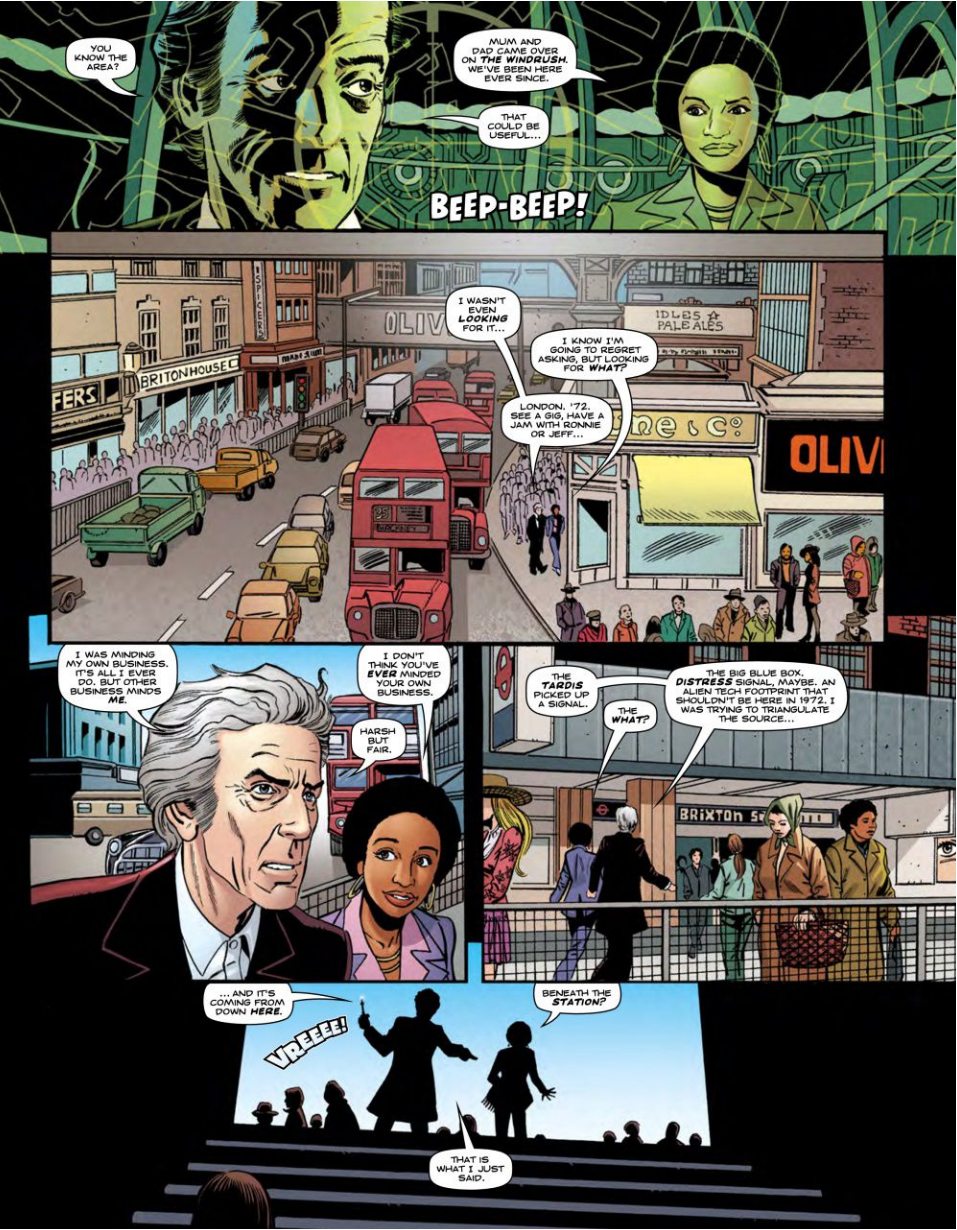

I'M FEELING GOOD.
SO NICE TO SEE YOU **SMILE** AGAIN. YOU'VE HAD SUCH A HARD TIME THESE LAST FEW MONTHS...
YEAH, WELL, YOU CAN'T STAY IN THE DARK FOREVER.
THAT'S MY GIRL!
ARE WE STILL GOING TO SEE THE NEW ***CARRY ON*** FILM THIS SATURDAY?
DO WE ***HAVE*** TO, DAD? THEY'RE SO... UNHIP.
HEY! I LIKE ***SID JAMES***, HE'S A FUNNY MAN!
YOU LIKE ***BARBARA WINDSOR*** A LOT MORE...
SHE HAPPENS TO BE A VERY TALENTED ACTRESS!
OKAY, YOU GOT A DEAL! NOW GO AND GET SOME ***SLEEP!***
'BYE, PUMPKIN!
WOOLVIEW
TO LET
Shop
VARLEYGABRIEL
DELIT
34FLAVO
34

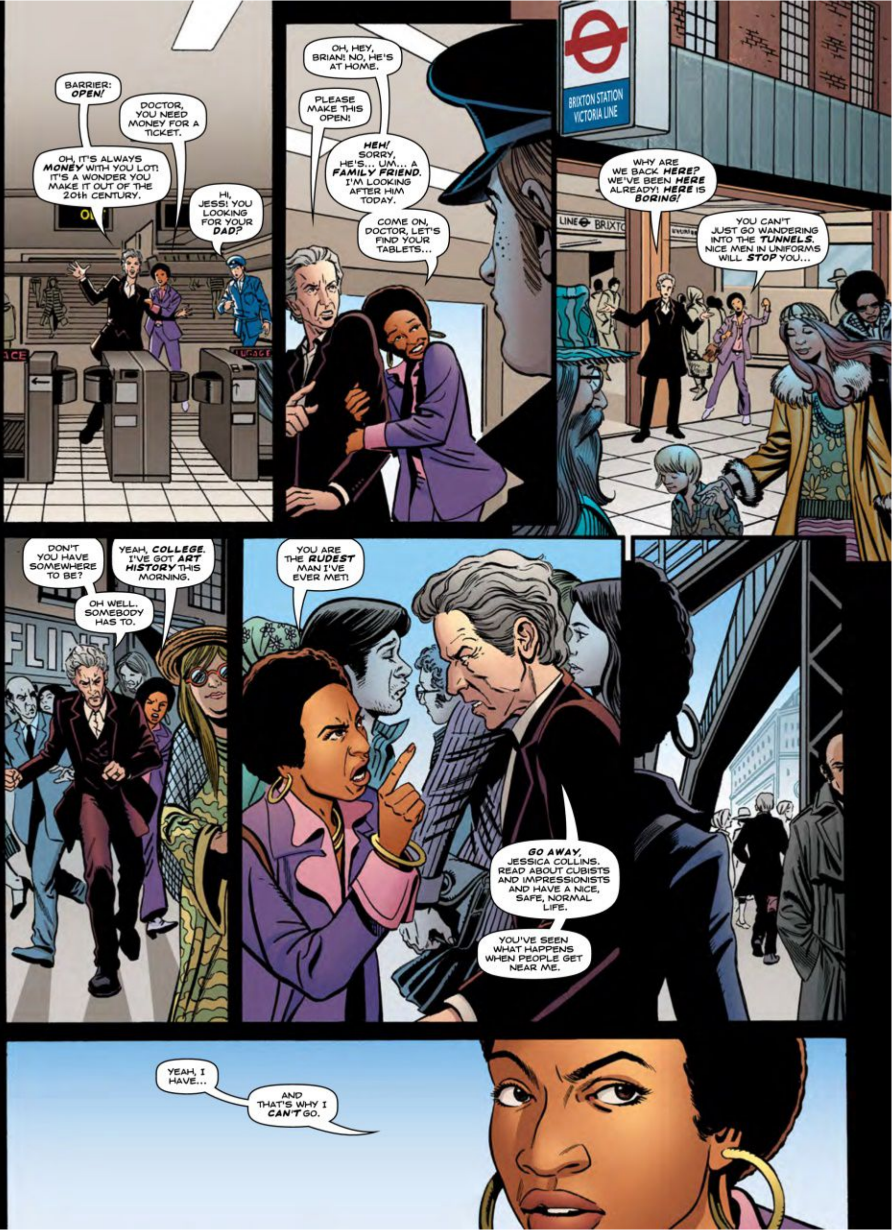

OOH, BABY, BABY, IT'S A WILD WORLD... IT'S HARD TO GET BY JUST UPON A SMILE...
Walford
33
VREEE!
HUH? HANG ON A MINUTE...
192
HEY, WHERE DID YOU...
THERE YOU ARE! NOT SO FAST, MISTER!
DORITT
Ren
GRAD GR
WIGS SHOP
BUTCHE
PIES & PAST
BACON
WAIT! COME BACK HERE!
I KNOW YOU'VE SEEN ME!
I KNEW IT!

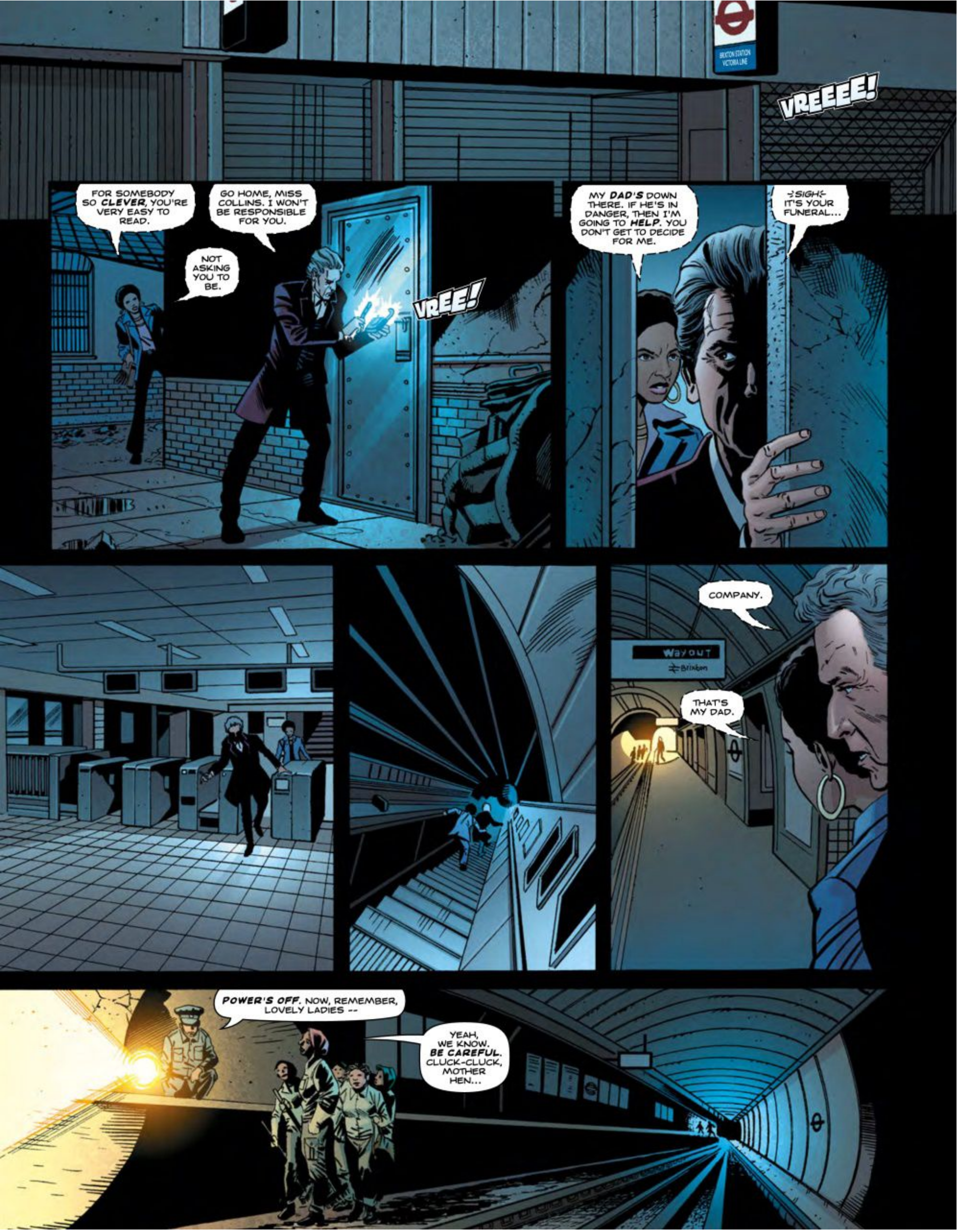

I DON'T **THINK** SO!
CHUDD!
HELLO, **DOCTOR!**
YOU **DOORSTEPPED** ME! THAT'S A **FIRST.**
I CAN'T BELIEVE YOU RAN OFF LIKE THAT! NOT AFTER **HIGHGATE CEMETERY.** NOT AFTER THE **CORVIDS!**
SIX MONTHS! SIX MONTHS SINCE THAT NUTJOB **ROSEWOOD** TRIED TO KILL US! SIX MONTHS SINCE **DAVE** DIED...
ANY SECOND NOW...
SIX MONTHS SINCE YOU AND **CLARA** VANISHED IN THIS **BOX...**
HERE IT COMES...
AND I WAS DOING **FINE,** I REALLY **WAS,** I'D PUT IT **BEHIND** ME, I WAS GETTING ON WITH **COLLEGE,** AND NOW YOU SHOW UP AND **OH MY GOD!!!**
...THERE YOU GO.
UM... UHHH...
IS THAT HUMAN FOR **"BIGGER ON THE INSIDE"?**
UM...

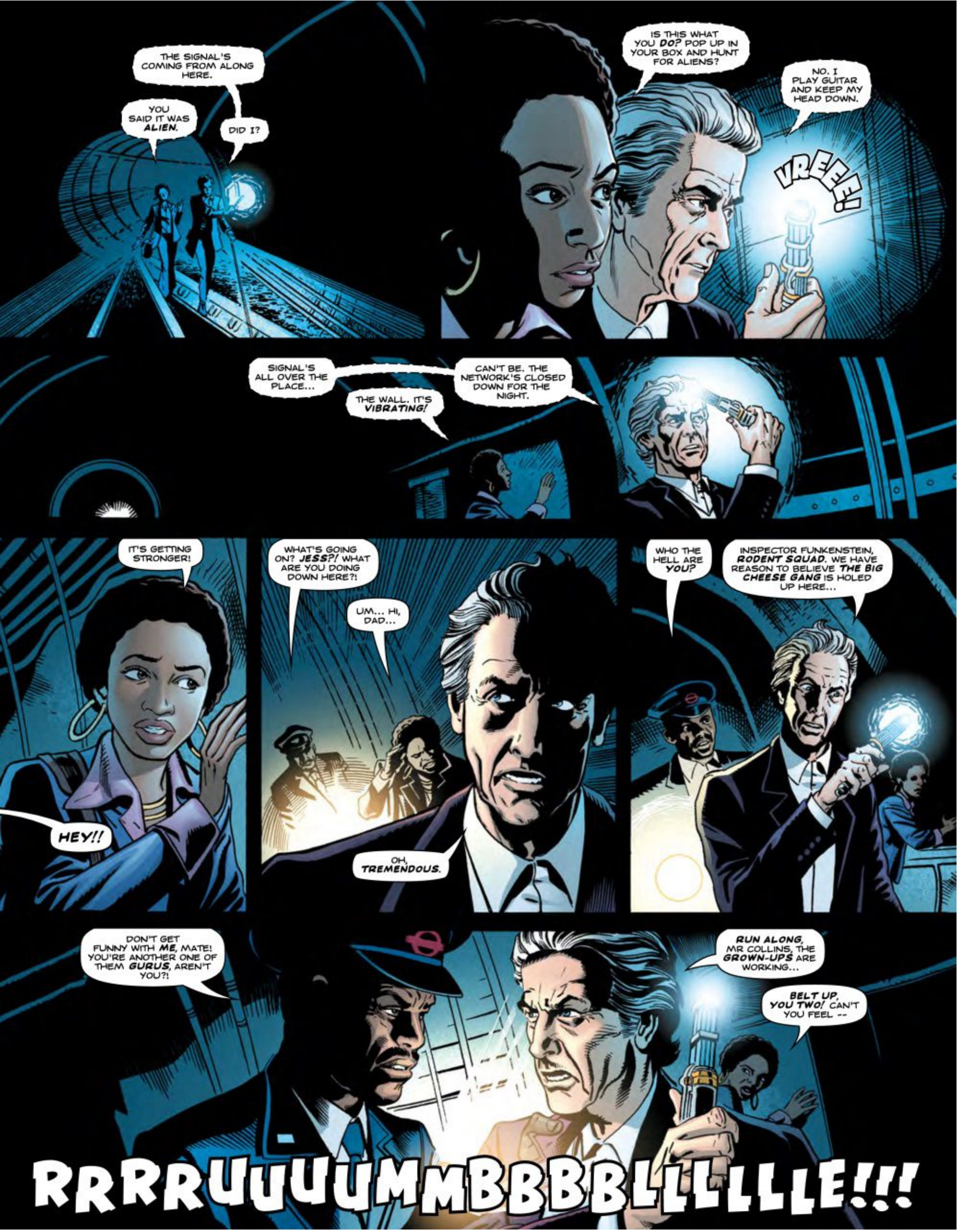

IT'S... *FAR OUT!*
"FAR OUT"? HMM. 1972 SLANG. BEEN A WHILE...
"FAR OUT" EQUALS *"GOOD"*, YES?
WELL...
IN THAT CASE, *YES*. THE TARDIS IS "FAR OUT".
YOU... DON'T REMEMBER ME, DO YOU?
UNBELIEVABLE! JESS COLLINS? HIGHGATE CEMETERY? THOSE HORRIBLE *CREATURES*...
YOU MIGHT NEED TO FILL IN SOME DETAILS.
"... IF IT WASN'T FOR YOU AND CLARA, I'D BE *DEAD!* "*
THE VAMPIRE'S POWER SHALL BE *MINE!*
HSSSSSSSHHHHH!!!
* SEE *DWM #492-493.*
I REMEMBER. YOU HELPED ME STOP GABRIEL ROSEWOOD FROM UNLEASHING *THE CORVIDS*. COULDN'T HAVE DONE IT WITHOUT YOU.
AND YOUR BOYFRIEND. HE *DIED*.
I'M SO VERY SORRY.
WHY? YOU DIDN'T KILL HIM. DAVE WAS A GREAT GUY BUT HE WAS ALWAYS LOOKING FOR TROUBLE...
TO BE HONEST, I THINK THAT'S WHY I FANCIED HIM.
IT WAS JUST A STUPID MISTAKE.

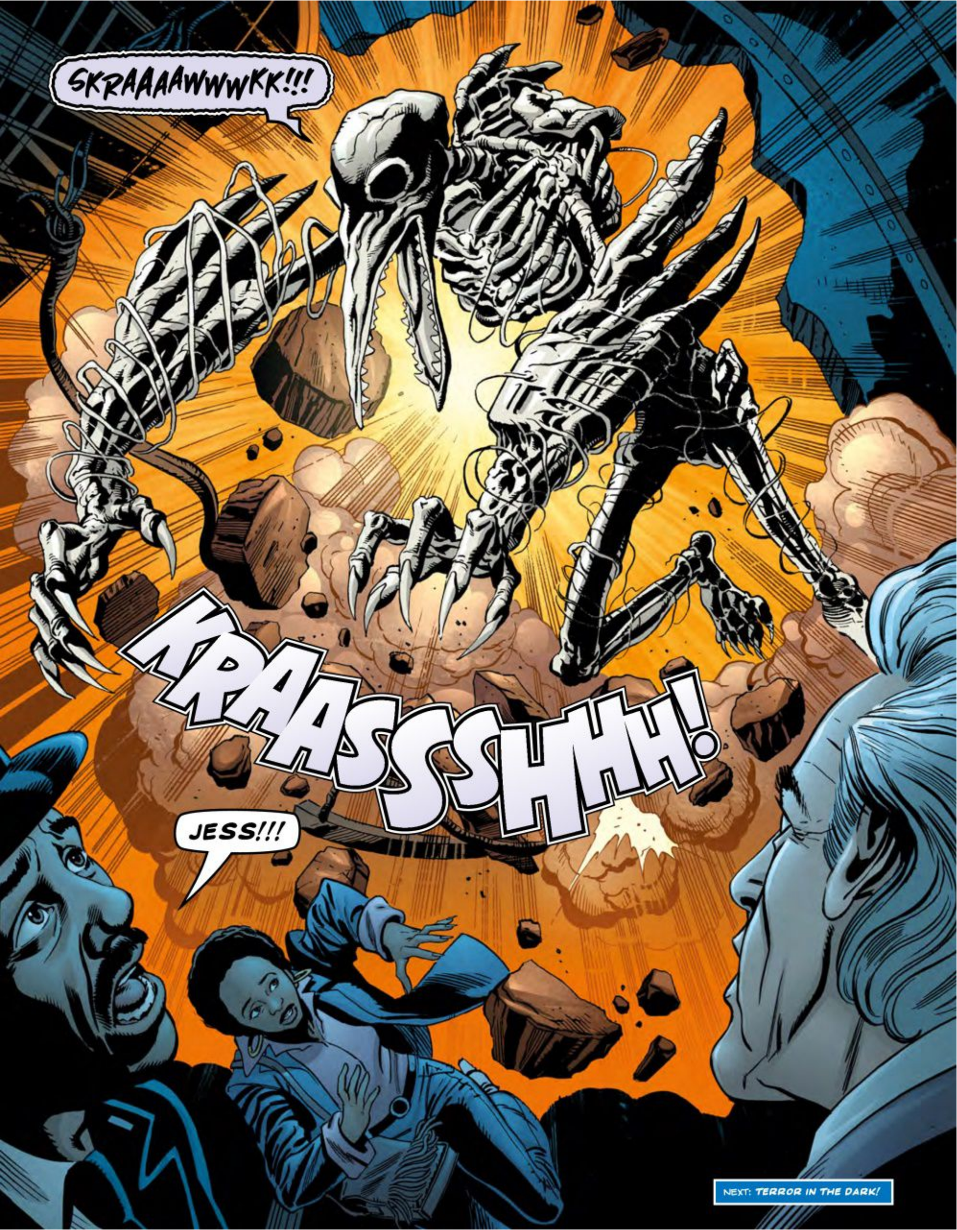

PEOPLE TEND TO BLAME ME FOR MOST THINGS. ESPECIALLY **DEATH**. IT HAS A HABIT OF FOLLOWING ME AROUND.
DON'T SWEAT IT, DOCTOR. WASN'T YOUR FAULT. I'M FINE. REALLY.
WELL, THAT'S REFRESHING. IN A MACABRE KIND OF WAY.
WAIT A MINUTE. WHERE ***IS*** CLARA?
WHO? SORRY, YOU'VE LOST ME.
CLARA!
SHE WAS WITH YOU IN HIGHGATE! NICE GIRL. ***GROOVY*** CLOTHES! ***CLARA!***
NOPE. NOT RINGING ANY BELLS. IT WAS ALL A VERY LONG TIME AGO.
IT WAS ***SIX MONTHS!*** GAH, YOU'RE IMPOSSIBLE!
AH-HA!
VREEE!
WHAT?
VRRRM-BEEP!
COME OUT, COME OUT WHEREVER YOU ARE. ***WHAT***EVER YOU ARE...
DOCTOR?
BEEP-VREE!
THERE YOU ARE!
THAT'S ***BRIXTON UNDERGROUND***.
BEEP-BEEP-BEEP!


YOU KNOW THE AREA?
MUM AND DAD CAME OVER ON *THE WINDRUSH*. WE'VE BEEN HERE EVER SINCE.
THAT COULD BE USEFUL...
BEEP-BEEP!
SPICERS
BRITONHOUSE
FERS
OLIV
IDLES PALE ALES
I WASN'T EVEN *LOOKING* FOR IT...
I KNOW I'M GOING TO REGRET ASKING, BUT LOOKING FOR *WHAT?*
LONDON. '72. SEE A GIG, HAVE A JAM WITH RONNIE OR JEFF...
OLIV
I WAS MINDING MY OWN BUSINESS. IT'S ALL I EVER DO. BUT OTHER BUSINESS MINDS *ME.*
I DON'T THINK YOU'VE *EVER* MINDED YOUR OWN BUSINESS.
HARSH BUT FAIR.
THE *TARDIS* PICKED UP A SIGNAL.
THE *WHAT?*
THE BIG BLUE BOX. *DISTRESS* SIGNAL, MAYBE. AN ALIEN TECH FOOTPRINT THAT SHOULDN'T BE HERE IN 1972. I WAS TRYING TO TRIANGULATE THE SOURCE...
BRIXTON S
...AND IT'S COMING FROM DOWN *HERE.*
VREEEE!
BENEATH THE *STATION?*
THAT IS WHAT I JUST SAID.


BARRIER: OPEN!
DOCTOR, YOU NEED MONEY FOR A TICKET.
OH, IT'S ALWAYS MONEY WITH YOU LOT! IT'S A WONDER YOU MAKE IT OUT OF THE 20th CENTURY.
HI, JESS! YOU LOOKING FOR YOUR DAD?
OH, HEY, BRIAN! NO, HE'S AT HOME.
PLEASE MAKE THIS OPEN!
HEH! SORRY, HE'S... UM... A FAMILY FRIEND. I'M LOOKING AFTER HIM TODAY.
COME ON, DOCTOR, LET'S FIND YOUR TABLETS...
BRIXTON STATION VICTORIA LINE
WHY ARE WE BACK HERE? WE'VE BEEN HERE ALREADY! HERE IS BORING!
LINE BRIXTO
YOU CAN'T JUST GO WANDERING INTO THE TUNNELS. NICE MEN IN UNIFORMS WILL STOP YOU...
DON'T YOU HAVE SOMEWHERE TO BE?
YEAH, COLLEGE. I'VE GOT ART HISTORY THIS MORNING.
OH WELL. SOMEBODY HAS TO.
FLINT
YOU ARE THE RUDEST MAN I'VE EVER MET!
GO AWAY, JESSICA COLLINS. READ ABOUT CUBISTS AND IMPRESSIONISTS AND HAVE A NICE, SAFE, NORMAL LIFE.
YOU'VE SEEN WHAT HAPPENS WHEN PEOPLE GET NEAR ME.
YEAH, I HAVE...
AND THAT'S WHY I CAN'T GO.


BRIXTON STATION
VICTORIA LINE
VREEEE!
FOR SOMEBODY SO **CLEVER**, YOU'RE VERY EASY TO READ.
GO HOME, MISS COLLINS. I WON'T BE RESPONSIBLE FOR YOU.
NOT ASKING YOU TO BE.
VREE!
MY **DAD'S** DOWN THERE. IF HE'S IN DANGER, THEN I'M GOING TO **HELP**. YOU DON'T GET TO DECIDE FOR ME.
-SIGH- IT'S YOUR FUNERAL...
COMPANY.
Way out
⇌ Brixton
THAT'S MY DAD.
POWER'S OFF. NOW, REMEMBER, LOVELY LADIES --
YEAH, WE KNOW. ***BE CAREFUL***. CLUCK-CLUCK, MOTHER HEN...


THE SIGNAL'S COMING FROM ALONG HERE.
YOU SAID IT WAS ALIEN.
DID I?
IS THIS WHAT YOU DO? POP UP IN YOUR BOX AND HUNT FOR ALIENS?
NO. I PLAY GUITAR AND KEEP MY HEAD DOWN.
VREEE!
SIGNAL'S ALL OVER THE PLACE...
CAN'T BE. THE NETWORK'S CLOSED DOWN FOR THE NIGHT.
THE WALL. IT'S VIBRATING!
IT'S GETTING STRONGER!
HEY!!
WHAT'S GOING ON? JESS?! WHAT ARE YOU DOING DOWN HERE?!
UM... HI, DAD...
OH, TREMENDOUS.
WHO THE HELL ARE YOU?
INSPECTOR FUNKENSTEIN, RODENT SQUAD. WE HAVE REASON TO BELIEVE THE BIG CHEESE GANG IS HOLED UP HERE...
DON'T GET FUNNY WITH ME, MATE! YOU'RE ANOTHER ONE OF THEM GURUS, AREN'T YOU?!
RUN ALONG, MR COLLINS, THE GROWN-UPS ARE WORKING...
BELT UP, YOU TWO! CAN'T YOU FEEL --
RRRRUUUUMMBBBBLLLLLLE!!!


SKRAAAAWWWKK!!!
KRAASSSHHH!
JESS!!!

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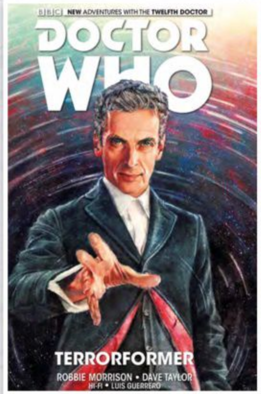
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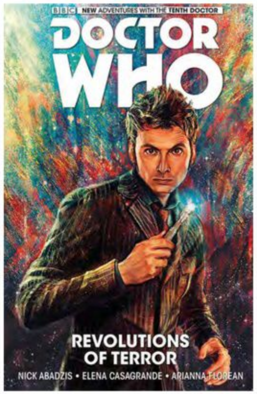
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Gallifrey Guardian

All the latest official news from every corner of the *Doctor Who* universe...

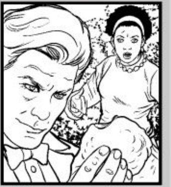
BBC Audio Originals

BBC Books is releasing exclusive Tenth and Eleventh Doctor adventures, specially written for audio with thrilling music and sound design. *The Tenth Doctor Tales* will be released on 4 August and contains stories read by David Tennant, Catherine Tate and Michelle Ryan. Matt Smith, Arthur Darvill and Meera Syal are among the readers of the *Eleventh Doctor Tales*, to be released on 6 October.

DOCTOR WHO
Tenth Doctor Tales
DOCTOR WHO
Eleventh Doctor Tales

New Myth Makers

The long-running series of *Doctor Who* interviews, *Myth Makers,* is to be relaunched and sees regular presenter Nicholas Briggs joined by a team of new hosts, including Sophie Aldred who played the Seventh Doctor's companion, Ace. The subject of the first of the new range is Andrew Hayden-Smith, who played Jake in the Tenth Doctor stories, *Rise of the Cybermen/The Age of Steel*, and *Army of Ghosts/Doomsday.* Visit *timetraveltv.com* for further details.



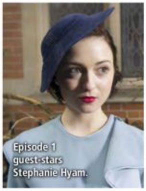
Comics Day

Titan Comics is hosting its annual *Doctor Who* Comics Day on 9 July 2016. The day, inspired by Titan's range of licensed *Doctor Who* comics, featuring the Ninth, Tenth, Eleventh and Twelfth Doctors, will include signings and events hosted by comic shops, book stores and libraries across the globe. Visit *www.titan-comics.com* for more details. Pictured above is an exclusive panel from the forthcoming four Doctors story *Supremacy of the Cybermen*, written by George Mann and Cavan Scott, with art from Alessandro Vitti and Ivan Rodriguez.

Nardole joins the Doctor and Bill in the TARDIS!

Following his appearance in last year's Christmas Special *The Husbands of River Song*, Matt Lucas is joining Peter Capaldi and Pearl Mackie throughout the new series, reprising his role as the timid Nardole, who was last seen being decapitated by King Hydroflax!

Matt Lucas returns as Nardole.



Episode 1 guest-stars Stephanie Hyam.

PHOTO: REX/SHUTTERSTOCK

Recording for the 2017 series – the 10th since 2005, and the 36th in total since 1963 – got underway in Cardiff on Monday 20 June, after the Block One readthrough for Episodes 1 and 2 was held in London on Thursday 14 June.

Commenting on Matt Lucas' return to *Doctor Who*, Steven Moffat, lead writer and executive producer, said he's "delighted and slightly amazed to be welcoming Matt Lucas back on to the TARDIS – and this time it's not just for Christmas, he's sticking around. One of the greatest comedy talents on planet Earth is being unleashed on all of time and space."

Matt Lucas himself added, "I'm chuffed to bits that Nardole is returning to the TARDIS for some more adventures. I loved acting with Peter and I'm excited to be working with Pearl."

Pearl Mackie began her first week of recording in June as she took on her role of the Doctor's new companion Bill. This will be her first major television role following her West End appearance in *The Curious Incident of the Dog in the Night-Time* at The Gielgud Theatre.

Episode 1 has been written by Steven Moffat, and is executive-produced by Brian Minchin, produced by Peter Bennett and directed by Lawrence Gough. Stephanie Hyam, who played Lily Clarke in *Jekyll & Hyde* and whose credits also include *Peaky Blinders*, *Murdered by My Boyfriend*, and *Sherlock* will play a guest role in the episode. Meanwhile, Episode 2 has been written by the award-winning Frank Cottrell-Boyce, who was responsible for 2014's *In the Forest of the Night.*

The second recording block will see the *Doctor Who* team moving on to Episodes 3 and 4, the scripts for which have been provided by Sarah Dollard (writer of last year's acclaimed episode *Face the Raven*) and Mike Bartlett (writer of the multi-award-winning BBC One series *Doctor Foster*).

Doctor Who returns in December for this year's Christmas Special (which will be recorded in a later block), followed by the 12-part series in spring 2017.

The Fifth and Seventh Doctors are united for Cold Fusion!

The Fifth and Seventh Doctors will cross time streams in an audio adaptation of the Virgin *Missing Adventures* novel *Cold Fusion*, to be released in December by Big Finish Productions.

The classic novel by author Lance Parkin finds a newly regenerated Fifth Doctor arrive on an occupied ice planet, where the Seventh Doctor is investigating dangerous energy experiments conducted by the Earth Empire. But events spin out of control when a refugee from the distant past arrives – Patience, the Doctor's wife!

Christine Kavanagh takes the role of Patience, and the story is script-edited by John Dorney, who says, "People have been asking for an adaptation of *Cold Fusion* for years, so it was a huge privilege being asked to script-edit Lance Parkin on his own adaptation, and to discover this glorious reverse multi-Doctor classic myself. Two Doctors, five companions – what a blast!"

Appearing alongside Peter Davison's Doctor are his TV companions Nyssa (Sarah Sutton), Tegan (Janet Fielding) and Adric (Matthew Waterhouse) – while Sylvester McCoy's Doctor is aided by his *New Adventures* book series companions Roz (Yasmin Bannerman) and Chris (Travis Oliver). The cast also includes Jeremy Hitchen, Sharon Maughna and Peter Caulfield.

The adaptation has been produced and directed by Jamie Anderson, who says, "With a named cast of over 30

The cast of *Cold Fusion.*

characters, *Cold Fusion* was a real challenge to record. Luckily we had a talented and versatile guest cast. We had a fantastic three days at the Moat Studios bringing this novel to life."

Cold Fusion is told over three discs and will be released in December 2016 by Big Finish, alongside a double-disc adaptation of Andy Lane's *Original Sin.*

Beyond the **TARDIS**

BY **DOMINIC MAY**

A round-up of what the cast and crew of *Doctor Who* have been up to away from the series...

The Doctor & the Mayor

■ **Peter Capaldi** celebrated the 100th birthday of the *Evening Standard*'s *Londoner's Diary* at Harvey Nichols on 25 May, schmoozing with new London mayor Sadiq Khan, who after chatting with the former Malcolm Tucker disclosed, "He just told me he was a really big fan. He also said that he could swear at me if I wanted, but I said I already get enough of that in the office." Peter was recently among card designers for children's charity Coram (*tinyurl.com/coramcapaldi*), and along with **Steven Moffat** and **Brian Minchin**, he attended **Russell T Davies**' *A Midsummer Night's Dream* première, on 4 May. Russell promoted the production's BBC One 30 May broadcast on *Front Row*, *The One Show* and *Weekend*, admitting he sought advice from **David Tennant** during the adaptation. The adaptation had a seven-day BARB rating of 2.1 million.

Pearl Curiosity

■ June saw **Pearl Mackie** depart *The Curious Incident of the Dog in the Night-Time* at London's Gielgud Theatre. She features as Sarah in 2015's satirical short film *Date Aid* made by international development organisations membership body Bond (*tinyurl.com/datepearl*).

Jenna Well Wrapped

"That is a wrap." Jenna completes work on ITV drama *Victoria*.

■ **Jenna Coleman** completed work on ITV's *Victoria* on 20 May posting a behind-the-scenes photo on Instagram captioned 'That is a wrap'. She attended the red carpet première of *Me Before You* on 25 May and the Dior Cruise Fashion Show 2016 aftershow at Loulou's on 31 May. BBC Three's *Witless* featuring **Samuel Anderson** as Patrick has been recommissioned for a second series.

Matt Beyond Reach

■ **Matt Smith** plays an obsessive film director in Anthony Neilson's *Unreachable* at London's Royal Court Theatre from 2 July to 6 August. Matt can be seen in an early trailer at *tinyurl.com/mattreach* and he attended Lily James' *Romeo and Juliet* press night at the Garrick Theatre and National Café afterparty on 25 May. **Billie Piper** leads the cast of *Yerma*, based on Federico Lorca's drama, at the Young Vic from 28 July to 24 September, playing a woman whose inability to have a child tears her life apart. **Alex Kingston** voices Quickshadow in *Transformers: Rescue Bots* Season Four.

Flint Puppet

■ **Catrin Stewart**, who was Ellen in Radio 4's *News from Nowhere* on 25 May, plays Julia in 1984 at London's Playhouse Theatre until 3 September. She stars in the **James Moran**-produced comedy horror short *Connie* portraying both a struggling stand-up comedian and evil puppet Dolly Diggs due at film festivals from August.

John Hurt Supports

■ **John Hurt**, who was among 250 actors, musicians and artists urging that Britain remains in the EU, is supporting a new BFI International Centre for Film, TV and the Moving Image on London's South Bank. He was in Cannes during May promoting Algarve-shot *That Good Night* in which he plays terminally ill screenwriter Ralph. He also attended cinema documentary *The Final Reel*'s première at Norwich Cinema City on 14 June, which he narrates.

Broadchurch 3

■ Recording began in Clevedon on 23 May on the final series of **Chris Chibnall**'s *Broadchurch* starring **David Tennant**, **Olivia Colman**, **Arthur Darvill** and **Sarah Parish**. The Salisbury Playhouse revives Chris' play *Worst Wedding Ever* from 2 to 25 February 2017. **Steven Moffat** has confirmed that **Toby Jones** will play a villain in *Sherlock* Season Four Episode 2, directed by **Nick Hurran**. Lionsgate is developing a feature film adaptation of Steven's 2007 BBC One *Jekyll* series. **Mark Gatiss**, who has a cameo in *Absolutely Fabulous: The Movie* (released 1 July), rehearsed 48 years to play Bram Stoker's Dracula for Big Finish's current four-disc adaptation. He plays Billy Matlock in John le Carré's *Our Kind of Traitor* which is out now in the UK and from 1 July in the US.

Family Recycling

■ **David Tennant**, who narrated ITV industrial abseiling documentary *Don't Look Down: Rope Men* on 7 June, plays obnoxious Scottish neighbour John in romantic comedy *Fish Without Bicycles*. Filming takes place in November, with his wife **Georgia Moffett** a producer. The film will also feature her father **Peter Davison** and **Ingrid Oliver**. *David Tennant in Conversation* at BAFTA New York, which took place on 18 April, is now available via *tinyurl.com/tennantNY*. David and **Catherine Tate** were among contributors to C4's *Very British Problems* Series Two in May. Catherine was a guest on Sky 1's *Duck Quacks Don't Echo* on 15 May and featured in BBC One's *Peter Kay's Comedy Shuffle* on 23 May.

Olivia Colman and David Tennant on location for the third series of *Broadchurch*.

© JOANWAKEHAM/REX/SHUTTERSTOCK

Too Loose for Comfort

■ Following appearances on *Sunday Brunch* (9 May) and *The One Show* (19 May), **John Barrowman** fell off his chair while showing off a pair of high heels during a promotion of ITV's *Loose Women* aired live on *This Morning* on 20 May (*tinyurl.com/loosebarrowman*). Fortunately, the only thing injured was his pride. John hosted The Saturn Awards on 22 June in Burbank.

Six Era Singularity

■ **Colin Baker** and **Nicola Bryant** teamed up for a forthcoming 1980s-themed *Pointless Celebrities* hosted by **Alexander Armstrong**. **Bonnie Langford** won the British Soap Awards Best Newcomer on 28 May for her role as *EastEnders*' Carmel Kazemi, saying on *This Morning*, "I'm very slow. I'll be 103 if I get a Lifetime Achievement ever!" Bonnie was a guest on *Saturday Kitchen* on 14 May and on 12 June chatted and performed as the subject of *Singular Sensations* at the Charing Cross Theatre.

Bonnie wins Best Newcomer.

© JONATHANHORDLE/REX/SHUTTERSTOCK

Coronation Charity

■ Former *Coronation Street* director **Kay Patrick**, who was Poppea in *The Romans* and Flower in *The Savages*, has written novel *The Trial of Marie Montrecourt* for Alzheimer's Research UK (*tinyurl.com/KayPatrick*). *Coronation Street* actor **Bruno Langley** releases his self-penned *EP Jump* on 1 July.

Worzel Gummidge Book

■ A new book based on **Jon Pertwee**'s *Worzel Gummidge* is published in July; Miwk Publishing's *The Worzel Book* is written by **DWM** contributor **Stuart Manning**, with a foreword from **Mark Gatiss**. The novel *The Last Days of Jack Sparks*, written by DWM's **Jason Arnopp**, is published by Orbit Books on 28 July. Dalek operator **Nicholas Pegg** is updating and expanding *The Complete David Bowie* for a new edition to be published later this year.

Quickies

■ **Frank Skinner** played Alfred P Doolittle in a *My Fair Lady* 60th anniversary concert at St Paul's Church Covent Garden on 19 June, a role recorded in 1965 by **Jon Pertwee** (*tinyurl.com/jonmfl*). **Noma Dumezweni** is Hermione Granger in *Harry Potter and the Cursed Child* at, now previewing at London's Palace Theatre. **Rona Munro**'s adaptation of *Watership Down* is at the Watermill Theatre, Bagnor until 23 July.

Obituary

■ **Burt Kwouk**, who played Lin Fitu in *Four to Doomsday* and Doctor Hayashi in the 2001 Fifth Doctor audio *Loups-Garoux*, died on 24 May aged 85 – the same day as **Lewis Fiander**, *Nightmare of Eden*'s Tryst, who died aged 78. **Christopher Farries**, who played the *Warriors of the Deep* Sea Devil Sauvix, died on 18 May aged 68. **Graeme Eton**, who played *The Monster of Peladon*'s Preba, died on 19 April aged 79. **Sean Buckley**, who was *The Wedding of River Song*'s barman, died on 21 February. Both actors who played Celation in *The Daleks' Master Plan*'s have died. Uncredited **Ian East** appeared in the second episode, while **Terence Woodfield** (who was in the eighth and 11th instalments) also played Maharis in *The Ark*. **Gareth Gwenlan**, who was *The Savages* and *The Underwater Menace*'s assistant floor manager and *The Web of Fear*'s production assistant, died on 8 May aged 79. Camera supervisor and senior cameraman **Alec Wheal**, who worked on the series between 1979 and 1988, died recently aged 81. **DWM**

DWM is presented with a World Record!

DWM's current editorial team is awarded the certificate by a Guinness representative.

Steven Moffat shares his own personal memories of reading *Doctor Who Magazine*.

Frazer Hines joins in with the celebrations.

Original cast member Carole Ann Ford enjoys the display of covers.

Writers Jenny Colgan and Sarah Dollard amuse Steven Moffat.

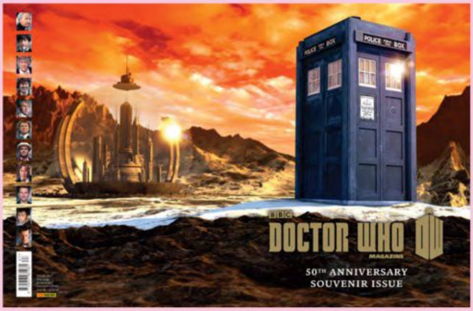
D*octor Who Magazine*'s landmark 500th issue was launched at special event in London on the evening of Wednesday 25 May at London's White Space.

The long-running magazine was presented with the Guinness World Record for the World's Longest Running TV Tie-in – a record it was initially awarded in 2010. The event was attended by many members of the editorial team, past and present, who were joined by stars from the series such as Carole Ann Ford and Frazer Hines, as well as current *Doctor Who* showrunner Steven Moffat, who made a speech praising the magazine's achievements, noting how it was unique among licensed magazines for maintaining "a satirical distance" from the TV show.

Current **DWM** editor Tom Spilsbury, Panini UK's Managing Editor Mike Riddell, and BBC Worldwide's Director of Publishing Andrew Moultrie also paid tribute to **DWM**'s many years of success.

DWM artist Ben Morris with actor Dan Starkey.

DWM artists Jamie Lenman and Ben Willsher.



The Greatest DWM Cover of All Time!

In the run-up to the publication of Issue 500, we asked *Doctor Who* fans and **DWM** readers to vote for their favourite covers of the magazine in an online poll, choosing from the first 499 issues. After ten preliminary rounds (with each round featuring a group of 50 consecutive covers) which collectively received 54,565 votes, the 50 finalists were pitted against each other in order to find the overall winner. A further 11,435 votes were cast, with Gavin Rymill's wraparound composition of the TARDIS near the citadel on Gallifrey for Issue 467 in 2013 emerging as the victor.

Every cover received at least three votes – proving they're all loved by someone! The Top 20 is to the right.

1	Issue 467
2	Issue 1
3	Issue 474
4	Issue 423
5	Issue 174
6	Issue 471
7	Issue 390
8	Issue 440
9	Issue 389
10	Issue 320
11	Issue 413
12	Issue 400
13	Issue 499
14	Issue 352
15	Issue 291
16	Issue 466
17	Issue 19
18	Issue 436
19	Issue 369
20	Issue 67

Readers celebrate 500 issues at DWM Day in Windsor

Celebrations continued at a special *Doctor Who Magazine* event held on Saturday 28 May at the Slough Copthorne Hotel in Windsor.

Editors, writers and contributors from **DWM**'s 37 years in print attended the event, along with Sophie Aldred (Ace), Dan Starkey (Strax and various other roles), Philip Hinchcliffe (*Doctor Who* producer 1975-77) and the magazine's original editor Dez Skinn. Other guests included former **DWM** editors Alan Barnes and Marcus Hearn, TV writers Andrew Smith and Robert Shearman, and members of Panini's current **DWM** team Tom Spilsbury, Peter Ware, Richard Atkinson, Emily Cook, Mark Wright and Scott Gray, among many other artists and contributors.

The day featured a range of panels giving attendees the opportunity to hear first-hand from the magazine's editors, writers and comic strip artists, a **DWM** quiz, cosplay competition... and a special cake!

If you were there, we really hope you enjoyed yourself!

Sophie Aldred entertains the crowd.

© TOM SPILSBURY

The magazine's original editor, Dez Skinn.

© STEPHEN BROOME

Former DWM editor Marcus Hearn interviews producer Philip Hinchcliffe.

© STEPHEN BROOME

DWM's Peter and Tom answer questions from the audience.

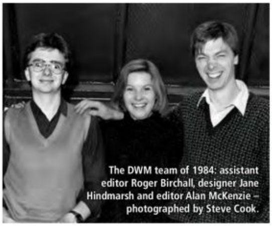
© EMILY COOK

Some readers dressed for the occasion!

© TOM SPILSBURY

Roger Paul Birchall 1962-1998

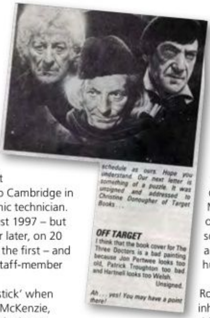
With *Doctor Who Magazine* reaching Issue 500 last month, efforts were made to try to track down many of the title's former contributors with whom we have since lost touch. Sadly, it has come to light that Roger Birchall, who was a full-time member of the DWM team between 1982 and 1985, passed away in 1998 at the tragically young age of 36.


The DWM team of 1984: assistant editor Roger Birchall, designer Jane Hindmarsh and editor Alan McKenzie – photographed by Steve Cook.

Roger was born in Chester on 30 August 1962, and came to work at Marvel Comics in London as a teenager. He was part of **Doctor Who Magazine**'s design team from Issue 63 onwards, but was later promoted to become the assistant editor from Issue 80 until 102, working initially with editor Alan McKenzie and later with Alan's successor Cefn Ridout. After three years, Roger left the magazine in 1985. He moved to Cambridge in the 1990s, working as a reprographic technician. He married Elizabeth Fuller in August 1997 – but he died from cancer just over a year later, on 20 November 1998, sadly making him the first – and to date the only – full-time **DWM** staff-member to have died.

"Roger helped with the 'lick 'n' stick' when he first joined **DWM**," recalls Alan McKenzie, "but it became apparent that with the heavy subbing work needed on the raw text we were getting for the feature material, we needed more hands on the editorial side and Roger was game to make the switch.

"Roger always had a very dry sense of humour and didn't suffer fools with great forebearance, but it was a happy team and we all laughed a lot. It was Roger who scanned the mail that came in and it was he who discovered the letter in which an anonymous reader accused William Hartnell of looking 'too Welsh' on *The Three Doctors* book cover [printed in Issue 67, and pictured left]. Roger could barely read it out loud to the rest of the **DWM** team for laughing! Of course, we were all howling with laughter, tears running down our faces, until other Marvel staff came by to find out what we all thought was so funny. It was telling that almost nobody else saw the humour in that.


schedule as ours. Hope you understand. Our next letter is something of a puzzle. It was unsigned and addressed to Christine Donougher of Target Books...

OFF TARGET

I think that the book cover for The Three Doctors is a bad painting because Jon Pertwee looks too old, Patrick Troughton too bad and Hartnell looks too Welsh.

Unsigned.

Ah... yes! You may have a point there!

"After I left **DWM** in 1984, Roger felt that he should have inherited the editor's chair, and although he was young, he probably would have done a fine job. But after a while he left the business and I completely lost track of him. [Former **DWM** photographer/designer] Steve Cook and I did try a few times over the years to reconnect with him, but we could never figure out what happened to him. Well, now we know. What a shame. No-one should die that young."

Galaxy FORUM

Your views on everything going on in the hectic world of *Doctor Who*...

Sorry guys, Frobisher's not here this month. But we do have some lovely letters from all you very nice people about our 500th issue...

Friendships are made of this...

DOCTOR WHO
WHO MAGAZINE
TOM BAKER SPEAKS OUT! AN EXCLUSIVE INTERVIEW WITH THE FOURTH DOCTOR
NEW SEASON PREVIEW: A LOCATION REPORT ON THE UPCOMING CYBERMAN STORY
DOCTOR WHO ARCHIVES: ROBOT
DAVR REBO
PLUS!
UARDIANS OF PR
IVE 'LOST STORY' ARC
BBC
DOCTOR WHO MAGAZINE
CELEBRATING 500 ISSUES!
STAR LETTER

How DWM changed my life...

PETER BOYLE EMAIL

I'm sitting here reading Issue 500 of **DWM** and it suddenly occurred to me that almost 20 years ago, **DWM** changed my life, forever. It was an August day in 1998 and I was sat with a couple of friends and someone I didn't know. He was reading **DWM** quite unashamedly – and in those days, that was a big deal! "Ah" I said. "Davros!" He was visibly shocked, and said he'd never known anyone who had known about *Doctor Who* before. We chatted about Mechonoids, *Logopolis*, Colin Baker and other 'edited highlights' of *Doctor Who* from 1963-89. **DWM** recaptured something in both of us.

As a result, I changed universities, and became best friends with this person. We moved to Manchester in 2001, and lived together on and off for the next 14 years. Alas, everything has its time, and everything ends. I got married last year, but as we know, a companion never really leaves. Thank you, **DWM**!

Peter's letter wins him a copy of *The Trouble with Drax* from *www.bigfinish.com* priced £10.99 (CD) and £8.99 (download).

Getting Stuck In!

JOE CASSELS SAXMUNDHAM

Doctor Who Magazine Issue 500 was nothing short of spectacular. When I unwrapped the special cardboard sleeve and saw the sheet of stickers, my face lit up. The pictorial history was a case study in nostalgic warmth. It brought back lovely memories and made me realise that I may love **DWM** even more than I love *Doctor Who* itself.

DAVID SNELSON EMAIL

Best issue ever! The front cover was genius; I got a huge wave of nostalgia as soon as I set eyes upon it. I also loved the free stickers and that lovely panorama. It almost made me want to buy a second copy as I did all those years ago with Issue 1, just so that I could stick the Doctor on the surface of Sigma. If you'd still been 12p I probably would. Happy times and places indeed. I have reserved the last word for Sir Dez of Skinn – Legend!

STEPHEN WORMAN (50) EMAIL

I was a bit sceptical at the tenner cover price at first, but the whole package of both magazines, stickers, art card *et al* took me back in my own personal TARDIS to 1979 and the very first issue bought from my local newsagents. I was aged 14. Never missed an issue once. And for the very first time ever, I have just signed up to a subscription. Every four weeks can't come soon enough!

NICK SCOVELL EMAIL

You know, I'm not much of a hoarder. I'm not a fan of clutter, but I am a fan of *Doctor Who* and every month I get my **DWM**. I read it, enjoy it, then recycle it. Not with number 500. I will be making an enormous exception. I shall be keeping this one. *Doctor Who* deserves a publication as good as yours and, in all honesty, the publication has *always* been so good that it deserves a show like *Doctor Who*.

ROSS MUSCROFT EMAIL

I'm so thrilled that **DWM** has been around for 500 issues, most of which were around long before I was born, which leaves me in awe that a magazine can be so brilliant and it can last for so long.

MEREDITH BURDETT EMAIL

500 issues, that's staggering. And a little daunting for other magazines who have tried and failed to be where you are at this moment in time. You've outlasted everyone! The production team behind the scenes, in whatever iteration, have been nothing less than fantastic at bringing us essential *Doctor Who* reading material since 1979. Keep up the great work forever, please!

STEPHEN PARRY EMAIL

Although I expected the 500th issue of **DWM** to celebrate what came before, and to showcase a lot of good stuff, I have to say that you guys really did exceed my every expectation. Thank you! It was also very interesting, insightful and informative to read the companion issue about the history of the magazine. It was very candid – and while it was enjoyable to hear about the good things, it was equally compelling to read about some of the problems, *ie* distribution issues, complaints over covers, *etc*. I think my respect for the editorial team over time has gone up.

TODD GREEN TOPSFIELD

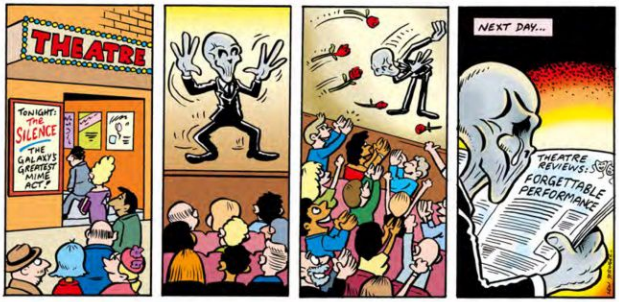
I'm very much enjoying **DWM** 500 – such lovely reminiscing while looking forward to Bill in the TARDIS come 2017!

Comic Showdown

SIMON WICKS EMAIL

Thank you for the fantastic comic strip *The Stockbridge Showdown*. I've been a huge fan of the **DWM** comic strip since its earliest days and to see some characters like Sharon and Frobisher once again sent me back to my childhood. Dave Gibbons and John Ridgway have always been my favourite artists. I thought that nothing could top seeing their work in the comic strip, but I was wrong.

THE DAFT DIMENSION by Lew Stringer



SEND YOUR LETTERS TO... Galaxy Forum, **Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.
Email: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or log on to **Twitter** and tweet us at www.twitter.com/dwmtweets

30 long years I have waited for this moment. 30 years of wondering if the Doctor's short-lived companion, Gus, would ever get another mention. 30 years of waiting for Dogbolter to get his just deserts. And finally, the Twelfth Doctor delivered the goods. And to hear him say that, "No one ever remembers Gus. Except me." Wow, powerful stuff, Scott Gray.

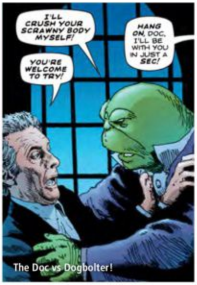
You've made a middle-aged fan VERY happy.

■ **HARRY DRAPER** EMAIL
As **DWM** is celebrating 500 issues, it seems the right time and place to praise the comic strip; the writers, the artists, all the souls who had ever provided the ink, colours and letters to bring whole worlds and characters to life on the page. And the best writer of them all has to be Scott Gray, who, for me, is the best *Doctor Who* writer of any medium. Thank you for all the stories, **DWM**.

■ **DAVID SNELSON** EMAIL
One of the main reasons I think **DWM** stands head and shoulders above the other genre magazines is the brilliant comic strip that has been a staple since Issue 1. There are many TV and movie tie-in magazines and all have interesting features, news and interviews but no other has a regular comic strip. They have set a high bar in both the writing and the artwork. From Dave Gibbons to Martin Geraghty, there has been no shortage of superlative artwork and they were our main source of new, exciting adventures in space and time while the show was off-air.

Magazine memories

■ **ALASTAIR THOMSON MILLS** EMAIL
As I popped into Tesco to pick up the 500th issue of **DWM**, I don't mind admitting I felt emotional. I have every issue. **DWM** has been such a massive part of my life for 36 years. I remember walking into a newspaper shop near where my Granny Anderson lived in Townhead, Coatbridge, Scotland, back in October 1979. I was 15, so well into stroppy teenage angst. My mum said, "Oh look, there's a *Doctor Who* comic." I quickly told her there was no such thing and could she not embarrass me. She bent down and plucked the comic from the shelf. My eyes opened wide! "I want that!" Unfortunately I had spent all my pocket money for that week and was broke. Of course my mum bought me the comic and in no time I had devoured its pages of happiness. For the next five weeks I walked to that paper shop to buy the next five issues, before ordering it at my local newsagents. I have loads of happy memories with my late mum and *Doctor Who*, but this is one of the best. I love this show and I love and miss my wee mum.


I'LL CRUSH YOUR SCRAWNY BODY MYSELF!
YOU'RE WELCOME TO TRY!
HANG ON, DOC. I'LL BE WITH YOU IN JUST A SEC!

The Doc vs Dogbolter!

■ **GRAHAM RICHARDS** BOGNOR REGIS
On 17 October 1979, my mum came home with Issue 1 of *Doctor Who Weekly*. This was *her* magazine, but I was allowed to read it and do the transfers, so long as it was looked after. Since then we have, between us, bought every single issue and special. Now, with Issue 500, I can relive history with a suitably *Who*-ish continuity spin: This time, I'll let her do the stickers.

■ **DAVID MCARTHUR** EMAIL
I still remember the very first issue of *Doctor Who Weekly* way back in 1979 when I was a mere ten years old and my dad brought home a copy from the corner newsagents as a surprise. Needless to say he was then having to pop into that very same newsagent week after week. I am now 47 but still await eagerly for the next issue to drop on my doormat.

Congratulations on reaching such an amazing milestone. Your magazine just keeps getting better and better. When you get to Issue 1000 I have calculated that I'll be 88 years old, so I hope I'll still be here to see that amazing feat.

■ **BEN JONES** (16) CARDIFF
I remember buying my first magazine – Issue 353 as a five-year-old – and immediately being drawn towards it. As a 16-year-old doing GCSEs, I now have an ambition to go into media as a job. That is hugely down to **DWM** and its amazing style and ambition which I have grown up with and has created the person I am today.

■ **CORY EADSON** EMAIL
I purchased my first issue of **DWM** back in 2004. At that time, I was going through a tough ordeal at school and certainly had no like-minded friends. The magazine was a gateway into a world that gave me comfort, a world that opened me up to a much wider universe beyond. **DWM** has genuinely been a companion through some very tough times in my life. Thank you, **DWM**, for uniting Whovians all over the country, and indeed, the world!

And on that note, thank you to our overseas readers who have also been in touch...

■ **JIM LANCASTER** CAPON BRIDGE, USA
Thanks, **DWM**, for being such a faithful friend and companion over the years. As an American fan, I first watched *Doctor Who* on PBS back in the early 1980s. But I thought the show was an unknown, obscure thing that only I had discovered on that fuzzy channel no-one ever turned to. Then, thankfully, I discovered **DWM** 99 for sale at a stand in the middle of a flea market where a very odd man sold comics and magazines. What a revelation! This was a big thing that other people cared about too! I haven't missed an issue since, and every single one has been spectacular.

DOCTOR WHO MAGAZINE
Sarah SUTTON
interview

■ **MARTTI HAKLI** FINLAND
I have been reading **DWM** for two years. Instantly I fell love with the magazine. I am a huge *Doctor Who* fan from Finland. I started my subscription from Issue 486 and I will not stop collecting this magazine for a long time.

WE ALSO HEARD FROM...

Get in touch with us via Twitter!

@CallumPepp *#DWM500* is superb! A glorious issue, bigger on the inside. Congratulations & thank you!
@buymytatpls Having fun sticking Paul Cornell's face on things *#DWM500*
@CarlWood7 Hid *#DWM500* away from the little boy to keep it nice, but then he saw it, eyes lighting up like white-point stars...
@Limey Otoko I loved the comic strip in *#DWM500*. As a kid that was where my new stories were and to see so many characters back was amazing.
@JasperJMG Huge thanks to *@DWMtweets @10thplanetevents* for putting on a superb celebration of *#DWM500* today. A very happy event.
@BowTieFromSpace Money can't buy happiness, but it can buy *#DWM500*

Tweet us at *@DWMtweets*, and add *#dwmgalaxy* to your tweet, if you want to be included in the next issue...

■ **VANCE BROWN** BALLARAT, AUSTRALIA
I remember my first issue of **DWM**. Issue 110. I must have read it cover to cover until it fell apart! I begged my parents to get me the next issue. Finally they gave in, and got me **DWM** from Issue 130 onwards – and I never looked back. I now have every single **DWM** (thanks, eBay!) and it is just a joy seeing them all. Like *Doctor Who* itself, they stretch out across my whole lifespan and I couldn't be happier.

90s Nostalgia

■ **CHRIS STOBART** EMAIL
As **DWM** reaches its Mighty 500, I have to say the period of its history I am most nostalgic for is the time when Gary Gillatt was the editor ►

Most celebrated MAGAZINE Ever! *of the month*

Meet the fans who go further than most to show their love for the Doctor...

No celebration is complete without a cake. And to celebrate the 500th issue of **DWM**, there were two! One cake was baked for '**DWM** Day' on Saturday 28 May and was enjoyed by readers who attended the event.

The second cake was provided for a special 'Afterparty' for Issue 500 on Saturday 4 June, attended by past and present editorial members, contributors and friends of the magazine. The cake's design showcased the '**DWM** 500 issues' logo and displayed edible printouts of past **DWM** covers on the border. Mini fondant models of a Dalek, Cyberman, Adipose and the TARDIS were, quite literally, the icing on the cake! Both cakes were absolutely delicious – and we'd like to say a huge 'thank you' to Mandy Cass, the extremely talented baker!

500 DWM ISSUES

Our lovely cake!

WHO TUBE

This month's pick of the *Doctor Who*-related videos doing the rounds

Christel Dee travels back in time to find out how the **DWM** team got on editing Issue 500. But like all cheap and nasty time travel, it gets complicated... Go to: **tinyurl.com/DWMoffice**

JULY 2016
After 36 years, 13 editors, and nine Doctors, DWM reaches 500 issues
DOCTOR WHO MAGAZINE

DWM is the longest running TV tie-in magazine in the world as recognised by Guinness World Records. To celebrate, here's a video of the first 500 issues. Go to: **tinyurl.com/500covers**

How well do you know your *Doctor Who* villains? Be warned: it's trickier than just Daleks and Cybermen. Have a go at this *Doctor Who* Monster Challenge. Go to: **tinyurl.com/WhoMonsters**

Visit Gallifrey! Experience guided tours of the citadel, meet caged Drashigs at the Arcadian Zoo, and enjoy genuine Gallifreyan barn retreats! Go to: **tinyurl.com/FindGallifey**

At the UK première of *Me Before You*, Jenna Coleman talks about working with Emilia Clarke, leaving *Doctor Who* and her new role as Queen Victoria. Go to: **tinyurl.com/JennaInterview**

(1995-2000). At a time when Doctor Who was considered *passé* – and its fans even more so – the Gillatt era magazine helped us fans to laugh at ourselves and how we were perceived.

Even better were the one-day events that Gary and his team organised such as the **DWM** Christmas Party in 1996. These were ideal for those of us who couldn't afford to shell out for Panopticon every year or stay in hotels and saw such humorous moments as John Nathan-Turner and Nicholas Courtney playing Mr & Mrs, and four Virgin novelists playing funny panel games together introduced by Dave Owen's limericks.

So Gary, if you're reading this, or any of the team from those days, thank you so much for the good times.

To celebrate our 500th, we held a '**DWM** Day' on Saturday 28 May. It was great to meet some of our regular readers...

The Day of DWM

JONATHAN SIMMONS LONDON

I'm not a regular convention-goer but **DWM** Day had a very informal and friendly atmosphere. Having been a regular reader for 36 years, it was lovely to meet some familiar names. I particularly enjoyed chatting with Peter Ware about the early days of *The Time Team* and missing episodes and reminiscing with Alan Barnes about the 1970s. The artists were also a delight to chat to and very kindly included Dalek doodles with their autographs for me! I would definitely attend any future **DWM** days.

JON MASTERS EMAIL

I just wanted to say a big thank-you to all of you at **DWM** for the great 'Birthday Party' event in Slough. It was just great to hear how much the magazine meant to all of those now professionally involved with *Doctor Who*, and the relaxed atmosphere and comradery made this 48-year-old once more part of Dez Skinn's Gang.

Moving onto something else that's been hitting the nostalgia button...

Ten Out of Tennant!

ANDREW HSIEH (19) EMAIL

Listening to the talented voices of David Tennant and Catherine Tate brings back all the wonderful memories of watching them on TV when I was approaching the age of 12, back in 2008. After receiving the luxurious limited-edition box set through post, I was over the moon when Big Finish later announced that the PDF scripts (for all three stories) would be available to download from its website! Reading them in sync with the audios has been helping me 'paint a picture' of how they'd appear on screen.

SIMON USKURI EMAIL

Imagine a Saturday at 6:15pm in 2008! Now imagine it's happening in your ears whenever and wherever you want! Huge congratulations to Big Finish – *The Tenth Doctor Adventures* are brilliant! I really love how David Tennant is right back into his Doctor! I loved the Russell T Davies era and Big Finish has pretty much captured it. It's just missing Murray Gold's score! Tennant and Tate are on top form, both sounding like they'd come straight from 2008. When can we get more?

Who weddings

STEVEN ARNOLD EMAIL

I loved Issue 499, especially 'How to have a *Doctor Who* wedding'. I found this very apt as I'm getting married April 2017. I may not be brave enough to go as far as the couples in the article, but I will have a little token on the day: two little TARDIS cufflinks.

NATHAN MARTIN EMAIL

I'm currently sitting by a sun-basked pool on my honeymoon reading your *Doctor Who* weddings article.

David and Catherine impress in *The Tenth Doctor Adventures*.

I married my beautiful wife, Kelly, on 30 April and we had subtle *Doctor Who* elements incorporated in our decor, plus I was wearing the Tenth Doctor's tie! Our wedding cake had a spinning steam-punk style TARDIS on top with flashing light and everyone commented how impressive it was!

Being an old school fan who is still getting used to *Who* being fashionable again, I was hesitant when my non-fan wife-to-be suggested incorporating my other big passion in our big day, but thanks to her creativity and vision it worked brilliantly and made the day truly special and celebrated everything about us both. Good luck to anyone else thinking about incorporating *Who* into their big day.

DEE REES EMAIL

I really enjoyed the feature on *Doctor Who*-themed weddings in **DWM** 499 – it's lovely to see so many people now incorporating the Doctor into their special day and I'm sure it will have been a big inspiration to readers currently planning their own weddings. It brought back happy memories for me as my husband and I chose 23 November for the date of our wedding – it makes every anniversary extra special, especially our first as we were able to celebrate by watching *The Day of the Doctor* on TV!

As this issue is a Tom Baker extravaganza, if you've ever met the Fourth Doctor, we'd love to hear your stories! **DWM**

On This Month...
20 YEARS AGO

In July 1996, **DWM** 241 paid tribute to the life and work of Jon Pertwee...

The Third Doctor remembered

Paying tribute to Jon Pertwee, who passed away on 20 May 1996, **DWM** looked back over his lifetime of TV, film and radio work. The special tribute feature in Issue 241 focused on Jon's entire career, as well as his work on *Doctor Who*.

In a second special feature, *Jon Pertwee Remembered*, friends and colleagues shared their memories of Jon with **DWM**. Nicholas Courtney, who played Brigadier Lethbridge-Stewart alongside Jon on-screen, also became very close friends with him off-set: "I shall always remember Jon for his personal kindness to me when I was going through a difficult time," said Nick.

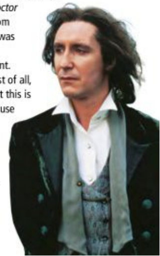
DOCTOR WHO MAGAZINE
"I like the best of everything!"
Jon Pertwee
The final interview

"I remember his passion for work. I remember and admire his limitless energy. I shall miss his laughter and warmth. Above all, I shall miss his company."

Further tributes came from 1980s *Doctor Who* producer John Nathan-Turner, various other Doctors including Sylvester McCoy, Colin Baker and Tom Baker, and Jon's friends from the world of showbiz; Terry Wogan, Una Stubbs and Barbara Windsor.

Paul McGann is a success!

Following the broadcast of the TV Movie in May 1996, **DWM** received over 600 letters from readers praising *Doctor Who*'s new look. Matthew Maisty from Ipswich in Suffolk wrote in to say: 'I was taken aback from the word go. It is stunning! The music did not disappoint. The effects were astounding, but most of all, Paul McGann was brilliant! I pray that this is successful and a series develops because it certainly deserves one, and the show could become so much better. So come on, everyone, no moaning! Give it the credit it deserves. PS There's nothing wrong with the kisses. They were really quite touching!'



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TERRY PRATCHETT

'Magnificent'
Daily Telegraph

'Fearless'
Daily Mail

'Extraordinary'
Metro

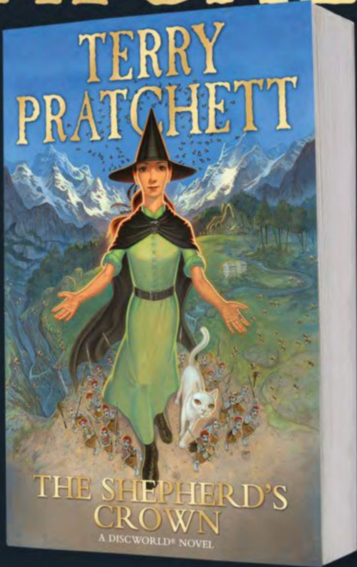
'Crowning'
The Conversation

'Riotously funny'
Guardian

'Unfollowable'
Financial Times

'High-octane'
Independent

'Moving'
Den of Geek


TERRY PRATCHETT
THE SHEPHERD'S CROWN
A DISCWORLD® NOVEL

'Phenomenal'
Washington Post

'Tour de force'
Publishers Weekly

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I SHALL WEAR MIDNIGHT
A DISCWORLD® NOVEL

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UK

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Coming SOON

We talk to the creative talents behind the upcoming *Doctor Who* releases...

AUDIO DRAMAS **BIG FINISH**
RRP £20 (CD), (download)

Classic Doctors, New Monsters

RELEASED 29 JULY

IN A NUTSHELL: Twentieth-century Doctors come face to face with monsters from twenty-first-century *Doctor Who*!

When Big Finish was granted permission to use elements of twenty-first-century *Doctor Who*, producer David Richardson wanted to get his hands on the monsters.

"In the very early stages, we planned narrated monster stories along the lines of *The Churchill Years* or *The Companion Chronicles*," he reveals. "But then we decided that it would be far more exciting to mix an old Doctor with more recent monsters, and do big, full-cast stories."

The result is *Classic Doctors, New Monsters*, a collection of four hour-long audio adventures. It opens with Phil Mulryne's *Fallen Angels*, in which the Fifth Doctor (Peter Davison) faces the Weeping Angels.

"I went back and watched all the episodes where they're the main villain, and I think *Blink* is really hard to beat," says Phil, of the Angels' 2007 début. "So that was my big inspiration – to do something where they pop up as this scary, scary threat, and playing around with time was quite attractive to me as well. I think the Angels can be done on audio in a way that retains all of the scariness that they have on TV."

The Sixth Doctor (Colin Baker) encounters an unusual Judoon (Nicholas Briggs) at a Victorian freakshow in *Judoon in Chains*, by Simon Barnard and Paul Morris.

"Everyone who's written for the Judoon latches onto their obsession with rules and regulations," observes Paul. "This started off as a courtroom drama, although it moved away from that, but that sprang out of the same idea: what would happen if they were forced to come into a court environment and present evidence? We still liked the basic framework of starting and ending in the court, so we made the story one long flashback in the middle."

James Goss pairs the Seventh Doctor (Sylvester McCoy) with the Sycorax in *Harvest of the Sycorax*, which takes place in an unusual future.

"It's basically a satire on adverts that you see in American magazines and TV, where you have a happy housewife saying, 'At last! I've discovered a cure for anxious bloating!'" James grins, "and underneath this completely made-up disease is a list of incredibly alarming-sounding side-effects. You have the pharmaceutical companies who seek to enslave people through their blood, and the Sycorax who literally enslave people through their blood."

The set concludes with *The Sontaran Ordeal* by Andrew Smith, a tale of the Eighth Doctor (Paul McGann) and the Sontarans (Christopher Ryan and Dan Starkey) set during the Time War.

"There's a line from *The Sontaran Stratagem* [2008] where the Sontaran general says, 'The finest war in history, and we weren't allowed to be a part of it'," Andrew recalls. "In this story, the Time War has intruded into real space – the planet Drakkis – and they're looking for a way to join in. If this was a conventional battle in a conventional war, this is the equivalent of a stray shell leaving the battlefield and landing in a village – but the damage has been done to Drakkis' entire timeline..." **DAN TOSTEVIN**

> **"The Angels can be done on audio in a way that retains the scariness they have on TV."**
>
> **PHIL MULRYNE WRITER**

AUDIO DRAMA

BIG FINISH
RRP £14.99 (CD), £12.99 (download)

A Life of Crime

RELEASED 29 JULY

IN A NUTSHELL: Not long ago, the time and space traveller known as the Doctor arrived on Ricosata – a space Costa del Crime – , alongside his sometimes-criminal associate, the reformed juvenile offender Ace. But now the Doctor has gone missing – and Melanie Bush is about to learn that on the planet Ricosta, the wages of sin... are death.

When Ace (Sophie Aldred) boarded the TARDIS as the Doctor's new companion, in 1987's *Dragonfire*, her predecessor Mel (Bonnie Langford) was departing for new adventures with roguish mercenary Sabalom Glitz.

"Working with Bonnie was an absolute delight," Sophie recalls. "She was this really cool, funny, clever woman, and we got on really well. She was like my mentor, actually, because I'd never done any TV until I got into the studio that first day. Every time I've seen her subsequently, I so enjoy her company."

"I'd actually forgotten that we hadn't done anything with Mel and Ace on audio before!" admits Sophie. "It was so easy, and so delightful, to slip back into that. The characters have been developed so much."

"At the beginning, we find that Mel is in a bit of a fix," reveals writer Matt Fitton. "She and Glitz have got themselves into debt to some very nasty types, and she is running around trying to sort it – which is where the TARDIS was following her across the anthology. Basically, Glitz has scarpered, and left her in the lurch!"

Although Glitz doesn't appear, his influence is felt in the setting – and in Mel.

"I can't remember who had the idea for the 'Costa del Crime' world," says Matt, "but I wanted to have a flavour of Glitz there. It's an island paradise, where the local inhabitants – who are these raccoon people, the Ricostans – are happy to turn a blind eye to criminal activities, knowing that they will actually keep the money rolling in. And when the Doctor finally meets Mel in this story, it's in circumstances that kind of make him doubt her, and worry about what he did. Did he do the wrong thing, letting her go off with this criminal mastermind?"

How has Mel changed since she left the TARDIS?

"She's seen a lot more of the universe," Matt reveals. "She's more hardened to things. It's quite funny, cos you've got Ace remembering Mel as she left her – when she was still fairly bright-eyed and bushy-tailed, and naïve when it came to universal matters, whereas Ace was the more streetwise and hardened one of the two –

All information correct at the time of going to press.

IN THE SHOPS...

Your guide to the *Doctor Who* books, audios and magazines available soon...

JULY

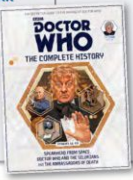
THURSDAY 7
TALKING BOOK
■ ***The Sontaran Experiment*** [Fourth Doctor] by Ian Marter, read by Jon Culshaw. BBC Audio, £20 (CD, download)

WEDNESDAY 13
BOOK - PARTWORK
■ ***Doctor Who: The Complete History*** **Issue 23** Panini, £9.99

THURSDAY 21
MAGAZINE
■ ***Doctor Who Adventures*** **Issue 17** Panini, £3.99

WEDNESDAY 27
BOOK - PARTWORK
■ ***Doctor Who: The Complete History*** **Issue 24** Panini, £9.99

THURSDAY 28
MAGAZINE
■ ***Doctor Who Magazine*** **Issue 502** Panini, £5.99



TALKING BOOK
■ ***Illegal Alien*** [Seventh Doctor] by Mike Tucker & Robert Perry, read by Nicholas Briggs & Sophie Aldred. BBC Audio, £25 (CD, download)

FRIDAY 29
AUDIO DRAMAS
■ ***Torchwood: Broken*** by Joseph Lidster. Big Finish, £9.99 (CD), £7.99 (download)
■ ***Classic Doctors, New Monsters*** [Fifth, Sixth, Seventh, Eighth Doctors] by various. Big Finish, £20 (CD, download)
■ ***A Life of Crime*** [Seventh Doctor] by Matt Fitton. Big Finish, £14.99 (CD), £12.99 (download)
■ ***The Pursuit of History*** [Fourth Doctor] by Nicholas Briggs. Big Finish, £10.99 (CD), £8.99 (download)

AUDIO READING
■ ***The Blame Game*** [Third Doctor] by Ian Atkins, read by Rufus Hound. Big Finish, £2.99 (download only)

AUGUST

THURSDAY 4
TALKING BOOK
■ ***The Macra Terror*** [Second Doctor] by Ian Stuart Black, read by Anneke Wills. BBC Audio, £20 (CD, download)

DOCTOR WHO
THE OFFICIAL COOKBOOK
JOANNA FARROW

WEDNESDAY 10
BOOK - PARTWORK
■ ***Doctor Who: The Complete History*** **Issue 25** Panini, £9.99

THURSDAY 11
BOOK
■ ***Doctor Who: The Official Cookbook*** by Joanna Farrow. BBC Books, £14.99

THURSDAY 18
MAGAZINE
■ ***Doctor Who Adventures*** **Issue 18** Panini, £3.99

WEDNESDAY 24
BOOK - PARTWORK
■ ***Doctor Who: The Complete History*** **Issue 26** Panini, £9.99

THURSDAY 25
MAGAZINE
■ ***Doctor Who Magazine*** **Issue 503** Panini, £4.99

WEDNESDAY 31
AUDIO DRAMAS
■ ***The New Adventures of Bernice Summerfield: The Unbound Universe*** by various. Big Finish, £20 (CD, download)
■ ***Torchwood: Made You Look*** by Guy Adams. Big Finish, £9.99 (CD), £7.99 (download)
■ ***Fiesta of the Damned*** [Seventh Doctor] by Guy Adams. Big Finish, £14.99 (CD), £12.99 (download)
■ ***Casualties of Time*** [Fourth Doctor] by Nicholas Briggs. Big Finish, £10.99 (CD), £8.99 (download)

Ace (Sophie Aldred) and Mel (Bonnie Langford) join the Seventh Doctor (Sylvester McCoy).

and she kind of slips back into that relationship, but Mel doesn't necessarily take kindly to the way Ace treats her!"

However, there are soon much bigger problems for Ace and Mel to deal with when they encounter the Sperovores...

"I always liked the idea that there are all these possibilities branching off, from every decision that everyone makes, into a multiverse of alternate realities," explains Matt. "But if that's actually happening, where does that energy all go? I came up with these creatures that basically eat the quantum possibilities that are left behind. So they are literally eaters of hopes..."

DAN TOSTEVIN

AUDIO READING

BIG FINISH
RRP £2.99 (download)

The Blame Game

RELEASED 29 JULY

IN A NUTSHELL: **To escape his Earth exile, the Doctor is prepared to do any deal with any devil – even if in this case the Devil wears a monk's robes. But when past misdeeds start catching up with both the Doctor and the Monk, who can Liz Shaw trust when time is running out and death is rapidly approaching?**

Actor and comedian Rufus Hound returns to *Doctor Who* for his first ever audiobook.

"I've not done anything like this before," he admits. "However, in the last eight years, I have read at least 20 or 30 novels out loud, playing all the characters and doing all of the voices – and that is because I have children. Kids absolutely insist that the voices are consistent, and you come back to the world they have built in their head, so this doesn't feel like that big of a stretch."

The Blame Game features the Monk, a meddling Time Lord who's been played by Peter Butterworth (TV, 1965) and Graeme Garden (on audio, since 2010). Rufus was revealed as a surprise third incarnation in a 2015 audio.

"To me, the Monk is the *Doctor Who* parallel to the Riddler in the Batman universe," Rufus suggests. "He is essentially doing exactly what the Doctor does, but he's a bit more selfish about what he wants out of it. Flying around in a TARDIS perverting things to suit himself is a more nuanced villain for the Doctor to fight – because how can the Doctor tell him off for going back and changing things, when that is almost precisely what he himself is doing?"

Rufus Hound with director Lisa Bowerman in the booth!

"He's not actually evil," agrees writer Ian Atkins. "The Monk's not a killer, and he has a huge affection for the Earth – he's like the Doctor with the sense of humour turned up. He thinks everyone could enjoy life more, and he can help with that. It's actually terrifying, in some ways – that blasé-ness about changing a universe just to make it a sunnier day, or something – but I love the idea of someone who really pushes the envelope of what you do when you've got a time machine."

This story sees the Monk cross paths with the Third Doctor during his exile on Earth. "Normally, the Third Doctor is standing in front of UNIT soldiers going, 'PIPE DOWN!' – like, this geezer's definitely in charge!" explains Rufus. "But in this story, he's not so much."

"Although it is quite a significant Third Doctor story, I was actually more focussed on Liz Shaw," reveals Ian, of the Doctor's companion. "It gives Liz a first, and it's told through her prism. They play with the question of 'How desperate do you get?' quite a lot in the TV series – in *The Claws of Axos* [1971], they are suggesting that the Doctor could do a runner the second he gets a chance! – and I thought, 'Let's see that through a companion's eyes'. Liz is actually someone who actually doesn't know him that well, so how much does she trust him...?"

DAN TOSTEVIN

AUDIO DRAMA

BIG FINISH
RRP £10.99 (CD), £8.99 (download)

The Pursuit of History

RELEASED 29 JULY

IN A NUTSHELL: In the TARDIS, the Doctor, Romana and K9 detect strange distortions in the Vortex, an energy stream coming from a strange creature called a Laan. The threads of a plan centuries in the making are coming together. But who is behind this plan?

Three years ago, Big Finish's Fourth Doctor series got its first recurring villain: Cuthbert, boss of the Conglomerate corporation, who appeared in four 2013 audio dramas played by David Warner. For the final instalments of the 2016 run, he's back, starting with *The Pursuit of History*.

"I was very willing to bring him back, but it was [producer] David Richardson's idea," explains writer Nicholas Briggs. "He wanted to explain several loose ends, and he gave me a 'shopping list' of things like Cuthbert and the Black Guardian.

"I love the character of Cuthbert," Nick continues. "He's not a moustache-twiddling baddy. He's like the CEO of any rapacious capitalist organisation. One of the things that's explored in this story is that when people behave like that, in an aggressive capitalistic way, there are plenty of really quite good side-effects from it. Even though I wish the world weren't like that, it does produce freedoms, and compassion, and all that kind of stuff.

"So it gets to a point where the Doctor doesn't do his usual kind of moralising, and instead, he allows for the imperfections of eternity, and the whole of time and space. Sometimes, the apparent evil enemy is so connected with the future wellbeing of other people that you can't just destroy them. They are actually part of the way things work, and on balance, things would be worse without them."

The Pursuit of History finds Cuthbert plotting away in 1850s Yorkshire.

"He's a real arch-manipulator in this," says Nick. "He's running through history and interfering at certain points, to make history work for him. He has this incredible plan to interfere with the economy of Earth just to manipulate everything for his Conglomerate empire. It's very annoying for his co-conspirators in the 1800s, because Cuthbert can't understand why they're annoyed at having to wait 200 years to benefit from all their trouble! They're going, 'But what about us?!', and he's saying, 'Haven't you got any patience?' which amused me."

Dorrick, Cuthbert's former sidekick, is also back, played once again by Toby Hadoke. "In the previous stories, I'd given him a bit of a stutter, because he was a factotum of Cuthbert," Toby explains, "but for this one, the characters are largely apart and Mr Dorrick is a bit more in charge, so I gave him a swaggering confidence."

"The thing we'd left unaddressed was the whole business of how Cuthbert exists," Nick concludes. "It sort of became clear in *The Final Phase* that he needed to do something with time in order to assert his own existence, and so his return is all about discovering what Cuthbert is and who created him..." **DAN TOSTEVIN**

AUDIO DRAMA

BIG FINISH
RRP £14.99 (CD), £12.99 (download)

The New Counter-Measures: Who Killed Toby Kinsella?

RELEASED 29 JULY

IN A NUTSHELL: It's Christmas 1973. Nearly ten years have elapsed since the Counter-Measures group vanished. Only one of the remaining members is officially alive. But that is about to change...

Launched in 2012, *Counter-Measures* was a *Doctor Who* spin-off which followed characters from 1988's *Remembrance of the Daleks* as they dealt with strange phenomena in 1960s England. At the end of Series Four (2015), three of its leads – 'Chunky' Gilmore, Rachel Jensen and Allison Williams – were apparently killed off by the fourth, Toby Kinsella. But the trio are returning for *The New Counter-Measures*, a sequel series set in the 1970s. Its first full season is scheduled for December, but it launches in July with a feature-length Special, *Who Killed Toby Kinsella?*

"Rebooting it was a stylistic choice," explains producer David Richardson. "We needed a change of tone. *Counter-Measures*' specific style contrasted with how those characters were in *Remembrance*, and *The New Counter-Measures* will have another shift."

"There's elements of the bleaker and darker tone of the 1960s *Counter-Measures* throughout this Special," promised writer John Dorney, "but it's going to grow into something else..."

"We knew we wanted to take it forwards in time to another generation, and another type of television drama," adds writer/director Ken Bentley. "We needed to structure it in a way that television drama worked in the mid-1970s, and so we decided on a much shadier organisation, which fitted with what we had done with the main three characters."

"We're in a different political arena," points out Karen Gledhill, who plays Allison, "and *Counter-Measures* has always been very accurately placed in the real history of the time. There are different political and global issues, so it's definitely changed."

"There's not so much sci-fi in this one," adds Hugh Ross, who plays Toby. "To me, it read like a Hitchcock thriller. It's all cloak and dagger and full of suspense."

As its title implies, Hugh's role in *Who Killed Toby Kinsella?* is short-lived.

"Toby is killed by someone from his past," John reveals. "The ongoing theme with *Counter-Measures* was that actions have consequences, and your past will come back to haunt you. We can't really do the same sort of story anymore – but we still want that vague feeling that it's been filmed in a studio in Borehamwood with some back-projection and stock footage, just to get the right flavour!" **DAN TOSTEVIN**

AUDIO DRAMA

BIG FINISH
RRP £9.99 (CD), £7.99 (download)

Torchwood: Broken

RELEASED 29 JULY

IN A NUTSHELL: Ianto Jones' local is somewhere where he feels safe. Safe from his demons, safe from his life, safe from Torchwood. Until one evening, Captain Jack Harkness walks into a bar...

The Torchwood audio dramas have reunited John Barrowman (who plays Jack Harkness) and Gareth David-Lloyd (Ianto Jones) for *Broken*, a story rooted in the show's early history.

"I was excited about being able to revisit Series One [2006-07]," explains writer Joseph Lidster. "I adored that series. It's very dramatic and exciting."

In *Cyberwoman*, Jack killed Ianto's murderous half-Cyberman girlfriend Lisa Hallett, but by *They Keep Killing Suzie*, the men had seemingly become lovers. *Broken* reveals what happened in between...

"I went back to watch all of that period," recalls Joe, "After *Cyberwoman*, Ianto does nothing until *Countrycide*. He literally has two or three lines in an episode, and is back to being the coffee boy – clearly, he's emotionally ruined. Then he goes out on the adventure in *Countrycide*, and it's the most horrific experience! So I was trying to do an emotional journey for Ianto that you could believe was happening at the same time as those episodes.

"He's been keeping his whole life a secret," Joe continues. "Everything you see of him in those early episodes is a false front he's presenting to Jack and the others. After *Cyberwoman*, his whole reason for living is taken away. And he's caused the deaths of two innocent people, so he's probably not in a happy place!

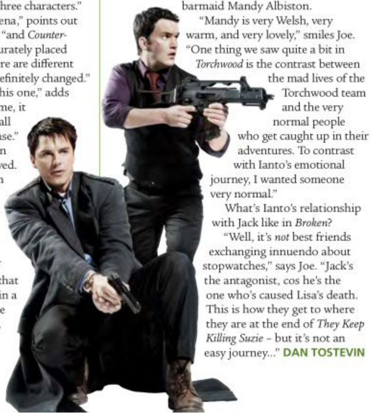
"The story is about him meeting a barmaid, and she is encouraging him to get his life back, and making him go from being the person who says he'd happily watch Jack die to the person who is sleeping with Jack."

Gavin & Stacey's Melanie Walters guest stars as barmaid Mandy Albiston.

"Mandy is very Welsh, very warm, and very lovely," smiles Joe. "One thing we saw quite a bit in *Torchwood* is the contrast between the mad lives of the Torchwood team and the very normal people who get caught up in their adventures. To contrast with Ianto's emotional journey, I wanted someone very normal."

What's Ianto's relationship with Jack like in *Broken*?

"Well, it's *not* best friends exchanging innuendo about stopwatches," says Joe. "Jack's the antagonist, cos he's the one who's caused Lisa's death. This is how they get to where they are at the end of *They Keep Killing Suzie* – but it's not an easy journey..." **DAN TOSTEVIN**



The Macra Terror is brought back to life as an audiobook!

"What a challenge for a female voice – *The Macra Terror* is nearly all men!"

ANNEKE WILLS POLLY

BACK ON TV!

In the mood for some Matt Smith? Then catch some of these *Doctor Who* repeats airing in the UK this month...

On W

JULY

Night Terrors	Sunday 3
The Girl Who Waited	Sunday 3
The God Complex	Sunday 3
Closing Time	Sunday 3
The Wedding of River Song	Sunday 10
The Doctors Revisited: David Tennant	Sunday 10
Asylum of the Daleks	Sunday 17
Dinosaurs on a Spaceship	Sunday 17
A Town Called Mercy	Sunday 24
The Power of Three	Sunday 24
The Angels Take Manhattan	Sunday 31
The Bells of Saint John	Sunday 31
The Rings of Akhaten	Sunday 31
Cold War	Sunday 31

All information correct at the time of going to press.

TALKING BOOK

BBC AUDIO
RRP £19.99 (CD)

The Sontaran Experiment

RELEASED 7 JULY

IN A NUTSHELL: **Landing on a barren, desolate Earth, Sarah, Harry and the Doctor are unaware of a large, watching robot. The robot is the work of Styre, a Sontaran warrior who uses all humans landing here for his experimental programmes...**

Actor and comedian Jon Culshaw has returned to BBC Audio for his third reading of a classic novel.

"I love doing them," he smiles. "I was very used to recording things in quite short bursts, but to get into the mode of simply sitting back and reading through an entire audiobook is very different. But the more you do, the more relaxed you become with them."

This time, Jon has voiced the 1978 novelisation of *Doctor Who and the Sontaran Experiment*. The television version, shown three years earlier, was the second appearance of the eponymous monsters.

"That was the period when I'd got used to Tom Baker's Doctor, and was loving how he was," Jon recalls. "Tom's Doctor was able to bring in a little bit of the physicality that had been such a strong part of Jon Pertwee's Doctor. It was great to see the Sontarans back again. They think in such a strategic, militaristic way. They're just surveying a planet as a disposable thing – there's no emotion or lighter side. They can be quite funny as well – those lines are always sprinkled in – but I think I prefer the serious and evil Sontarans. It's similar to the Daleks – they consider all other species inferior.

"Their instinct for warring makes them brilliant villains," he continues, "and there is something fascinating about the way that they create endless numbers of clones, like the Dagenham Ford factory producing Cortinas. And they're sort of grotesque – there's that iconic moment when Linx first lifts off that helmet in *The Time Warrior* [1973/74], and you see them for the first time... I couldn't look at a Christmas pudding after that!"

As usual, the prose adaptation expands significantly upon the original serial's plot.

"There's enough description in there to fill nine chapters, even though it was only two episodes on TV," says Jon. "There's an entire dream sequence involving cats behaving very oddly. The Doctor has this sort of nightmare set inside the TARDIS, which was never seen on the TV. You also get a greater background to the space travellers, and the sense of opposition between the Doctor and Styre is fleshed out a little bit, as is the chief Sontaran coming in on the screen – it goes into a little bit more detail as to what they're trying to survey the planet for, in terms of its strategic value. But the dream sequence is the main thing – that was like, 'Whoah, I don't remember that!'"

One element should be more familiar: the iconic Sontaran voices: "I love the way Kevin Lindsay played Sontarans," Jon enthuses. "He was just so wonderfully reptilian, and I thought I could have some fun with that..." **DAN TOSTEVIN**

TALKING BOOK

BBC AUDIO
RRP £20 (CD)

The Macra Terror

RELEASED 4 AUGUST

IN A NUTSHELL: **In the far future a group of humans is living an idyllic existence on a distant planet. When one of them claims that the colony is being invaded by hideous monsters, no-one takes him seriously. But the Doctor's suspicions are immediately aroused...**

The next classic *Doctor Who* novelisation to be revived by BBC Audio is 1987's *The Macra Terror*, written by Ian Stuart Black.

"It was so exciting to read this one," gushes narrator Anneke Wills. "It's such an exciting story, and really, I did love doing it."

In the original TV version, broadcast in 1967, Anneke played companion Polly, alongside Patrick Troughton (the Second Doctor), Michael Craze (Ben), and Frazer Hines (Jamie). Working on the talking book meant she had to capture the essence of their characters.

"I think each reader does it differently, but for me, it's a sort of magic thing," she smiles. "It's morphing – I morph Ben, and I morph the Doctor, and I morph Jamie. And little Polly, too, who just sounds so young, I can't believe it! It brings back so many memories, I promise you – reading Polly, I just drop about 30 or 40 years!"

Beyond the TARDIS crew, morphing became a little trickier.

"All the other characters... I mean, what a challenge for me, for a female voice – because it's all men!" Anneke laughs. "Actually, so many of the *Doctor Who* stories that I was in had very few girls for me to act with, and *The Macra Terror* is nearly all men – and they're all shouting! The other strange thing is that they all speak the same, because they're all coming from the same community, the same colony. So they're all very posh, and it was a real challenge to give those voices a different flavour, when I've got a female voice.

"So what I do, when I'm doing these Target books, is I watch the [fan-produced] telesnap reconstructions," she reveals. "I watch them, and listen very carefully to the actors, again and again and again, so that I can get the inflections as best I can, to give it colour. I'm not trying to copy, but you have to give them the right kind of flavour. Because it's such a challenge, I do work incredibly hard on it. I stay at home, and I put myself through rehearsals, as it were – you know, nine o'clock in the morning till five o'clock at night! – and I just bloody well work on the script, until I feel confident that I can come and give it."

All four episodes of the TV *Macra Terror* were wiped, and remain missing from the archives, making the novelisation all the more precious...

"And in a way, of course, I think the book is better!" Anneke grins. "They made changes, so the book is fuller, and it has more of a beginning and more of an end. And because it's written, it can have more dimensions that it did when we were doing it on the set – the dreaded Macra claw was kind of clunky to work with, and the eyes... It's much better when you can just tell the story to create this heaving monster. I think it's great." **DAN TOSTEVIN**

PRIZES TO BE WON!

Enter this month's competitions for the chance to win the very latest CD stories and books!

Crossword

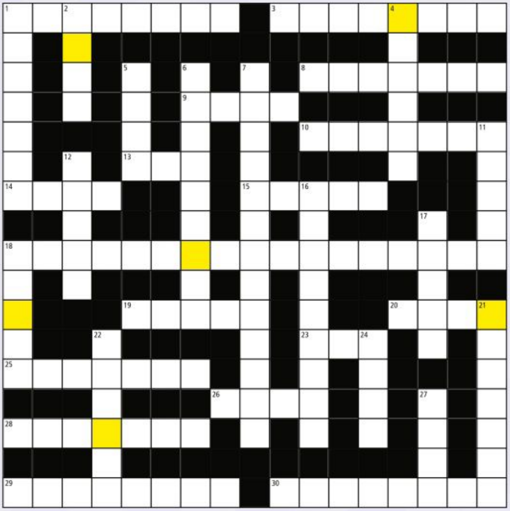
Do you know your Vardans from your Varlik? Why not pit your wits against this knotty puzzle?

WIN! LEGENDS OF RIVER SONG

Like the Doctor, the archaeologist and time traveller River Song has had many adventures in time and space. You can read about some of the ones that we haven't seen on-screen in *The Legends of River Song*, a collection of five brand new stories featuring River – and sometimes the Doctor as well...

The Legends of River Song is available now in hardback, priced £9.99. We've got **FIVE** copies of the book to give away to readers who can rearrange the letters in the yellow squares of our prize crossword to form the name of a villain originally encountered by the Fourth Doctor. When you have your answer, see the opposite page for details on how to enter the draw. Good luck, sweeties!

BBC
DOCTOR WHO
Next stop Everywhere
THE LEGENDS OF RIVER SONG



ACROSS

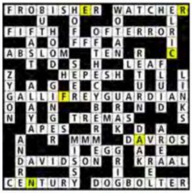
1 Member of the team that discovered a Krynoid pod in the Antarctic (8)
3 A race that was indirectly responsible for life on Earth (8)
8 (and 25 Across) Actor who played Marcus Scarman in *Pyramids of Mars* (7,7)
9 (and 24 Down) Actor who played Herrick in *Underworld* (4,4)
10 Planet on which the Leisure Hive is based (7)
13 Styggron created replicas of this type of tree (3)
14 (and 28 Across) Actor who played Mogran in *Genesis of the Daleks* (4,7)
15 One of the Outlers (5)
18 He played the K1 Robot in *Robot* (7,10)
19 One of the GalSec colonists (5)
20 The last part Solon needed for the body he'd created for Morbius (4)
23 The Fourth Doctor didn't consider it to be an emergency (3)
25 See 8 Across
26 ____-Matter – material Sorenson took from Zeta Minor (4)
28 See 14 Across
29 Home planet of 1 Down (8)
30 The Three Who Rule (8)

DOWN

1 Character played by Michael Wisher (7)
2 Servants of Aukon (4)
4 He stopped the Doctor and Harry from becoming the first victims of a Dalek (6)
5 A member of Rorvik's crew (4)
6 He helped the Doctor and Leela battle the Fendahleen (4,5)
7 She played a companion of the Doctor (5,8)
11 Worn by the Fourth Doctor (5)
12 A member of Rorvik's crew (5)
16 A cold, high place overlooking the universe (9)
17 Guy ____ – he played Ravon in *Genesis of the Daleks* (5)
18 The Zygon who adopted the form of Harry Sullivan (5)
21 He worshipped the Cailleach (2,5)
22 Adric asked Marta if she had any of this, when she offered him shelter (6)
24 See 9 Across
27 Tulloch ____ – area where the Doctor was pursued by the Skarasen (4)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTIONS



LAST ISSUE'S PRIZE WORD: FRANCE

WIN! CLASSIC DOCTORS, NEW MONSTERS CDs!

Big Finish has released a new series of audio adventures, *Classic Doctors, New Monsters*. The series pits twentieth-century Doctors against monsters from twenty-first-century *Doctor Who*!

From Michelangelo's workshop to the catacombs of Rome, the Fifth Doctor must keep his wits about him as he confronts the Weeping Angels in *Fallen Angels* by Phil Mulryne.

Elsewhere, the Sixth Doctor faces a courtroom challenge when he prepares to defend a Judoon in *Judoon in Chains* by Simon Barnard and Paul Morris. *Harvest of the Sycorax* by James Goss sees the Seventh Doctor go to the far future where the Sycorax are intent on opening a sealed vault.

Finally, in *The Sontaran Ordeal* by Andrew Smith, the Eighth Doctor encounters the Sontaran Commander Jask on the planet Drakkis, which has been ravaged the centuries-long conflict of the Time War...

Volume One of *Classic Doctors, New Monsters* is available in July from Big Finish, priced £20 on CD, or to download. We have **FIVE** copies of the CD to give away to readers who can answer this question:

In *The Christmas Invasion*, what did the Sycorax use to manipulate certain humans?

- A Blood control
- B Mind control
- C Ground control

DOCTOR WHO
CLASSIC DOCTORS NEW MONSTERS
VOLUME ONE
FULL CAST AUDIO DRAMA

BRAND NEW ADVENTURES
DOCTOR WHO
SYLVESTER McCOY
THE TWO MASTERS
JOHN DORNEY
ALEX MACQUEEN
GEOFFREY BEEVERS
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO

WIN! THE TWO MASTERS CD!

The Seventh Doctor finds himself up against two incarnations of his old enemy – the renegade Time Lord known as the Master – in the new full cast audio drama, *The Two Masters*, written by John Dorney.

In the far future, gaps are beginning to appear all over the universe – from the space lanes terrorised by the rag-tag remnants of the once-mighty Rocket Men, to the empire of the Gorlans, stricken by a terrible civil war. These gaps in space and time are portents of the end of everything – and only three beings might be able to prevent it: the Doctor, the Master... and the Master!

The Two Masters stars Sylvester McCoy as the Seventh Doctor, Geoffrey Beevers as the 'old' Master, (a role he first played in the 1981 TV adventure *The Keeper of Traken*), while Alex Macqueen returns as the Master's new incarnation.

The story is available now from Big Finish, priced £14.99 on CD and £12.99 to download. Thanks to Big Finish's generosity, we have **FIVE** copies of the CD to give to readers who can answer this question:

Which Hollywood star once played the Master on television for Comic Relief?

- A Jonathan Pryce
- B Katie Price
- C Cheap at half the price

WIN! THE SONTARAN EXPERIMENT TALKING BOOK!

Doctor Who and the Sontaran Experiment is the latest release from BBC Audio; an unabridged reading of the classic novelisation of the 1975 Fourth Doctor TV adventure!

Sarah Jane Smith, Harry Sullivan and the Doctor land on Earth in the far future – now a barren, desolate planet, long-abandoned by mankind. The time travellers are unaware that they are being watched by a robot! This robot belongs to Field Major Styre, a Sontaran warrior, who is using a group of stranded colonists as test subjects for his experiments into human resilience, paving the way for a full-scale Sontaran invasion. The Doctor must use all his cunning to rescue his companions from Styre's torture and scupper the invasion plans.

The novelisation was written by Ian Marter, who played Harry Sullivan in the original TV story, and this audiobook version is read by Jon Culshaw. *The Sontaran Experiment* is available from 7 July on CD from BBC Audio, RRP £20, and we have **FIVE** copies to give away to the readers who can correctly answer the following question:

How many digits does the Sontaran Field Major Styre have on each hand?

- A Three
- B Five
- C Four hundred and six

BBC
DOCTOR WHO
AND THE SONTARAN EXPERIMENT
IAN MARTER
READ BY JON CULSHAW

FROM THE WORLD OF BBCtv's DOCTOR WHO
daphne ashbrook
IN THE UK
INCLUDES AN EXCLUSIVE REUNION WITH THE EIGHTH DOCTOR, PAUL McGANN

WIN! DAPHNE ASHBROOK DVD!

When *Doctor Who* returned as a TV Movie in 1996, actress Daphne Ashbrook was cast as the Eighth Doctor's companion, Grace Holloway.

In summer 2004, Daphne crossed the Atlantic to make her first-ever *Doctor Who*-related personal appearances in the United Kingdom.

Daphne Ashbrook in the UK is a documentary that follows her during her entire visit, looking back at her involvement in the *Doctor Who* world, as she shares her unique perspective on the show. Plus, in a newly shot interview, Daphne discusses the making of the 1996 TV Movie, the character of Grace and her infamous kiss with the Doctor.

This DVD also goes behind the scenes of Daphne's return to *Doctor Who* in the audio story *The Next Life*, with insights from writers Alan Barnes and Gary Russell. The Eighth Doctor, Paul McGann, also joins Daphne for an on-camera reunion.

Daphne Ashbrook in the UK is available now from Reeltime Productions, priced £10 on DVD, £6 to download and £3 to rent.

We've got **FIVE** copies of the DVD to give away to readers who can answer this:

What was Grace Holloway's nickname?

- A Amazing Grace
- B Fall from Grace
- C Hale and Grace

TO ENTER – VISIT www.doctorwhomagazine.com/competitions

TERMS AND CONDITIONS: The competitions open on Thursday 30 June and close at midnight on Wednesday 27 July 2016. Entrants must be resident in the UK. One entry per person. Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

The Watcher's

CAVE OF 500 EYES

ANSWERS!

Jeepers creepers, where'd we get those peepers? Yes, my eagle-eyed chums, it's time to find out whether, like Barbara Wright, you are in full control of your pupils. Do you know your Zog from your Zargo? Your Droxil from your Davros? Your Meep from your Magnedon? All is revealed in the following avalanche of eyeballs which, for this month, is taking the place of my customary ramblings about Lady Cranleigh. Normal service will be resumed as soon as possible. Meanwhile, cast your eyes over this lot... how did you do?

1
The Brigade Leader from *Inferno*

2-3
The Seventh Doctor from the 1996 TV Movie

4-5
The Seeker from *The Ribos Operation*

6-7
Jabe the Tree from *The End of the World*

8-9
Ben Jackson from *The War Machines*

10-11
The Master from the 1996 TV Movie

12-13
A Yeti from *The Web of Fear*

14-15
Koquillion from *The Rescue*

16
Alpha Centauri from *The Monster of Peladon*

17-18
The Magnedon from *The Mutants* (aka *The Daleks*)

19-20
Azal from *The Dæmons*

21-22
Drak from *The Twin Dilemma*

23-24
A Macra from *The Macra Terror*

25-26
A scarecrow from *Human Nature/The Family of Blood*

27-28
A Mutt from *The Mutants*

29-30
Flood-possessed Andy Stone from *The Waters of Mars*

31-32
An idol from *The Keys of Marinus*

33-34
Bok from *The Dæmons*

35-36
The Abzorbaloff from *Love & Monsters*

37
Dalek Caan from *The Stolen Earth/ Journey's End*

38-39
Polly from *The War Machines*

40-41
El Akir from *The Crusade*

42-43
Leandro from *The Woman Who Lived*

44
Sec from *Daleks in Manhattan/ Evolution of the Daleks*

45-46
Rosanna Calvierri from *The Vampires of Venice*

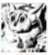
47-48
The Sycorax leader from *The Christmas Invasion*

49-50
Vicki from *The Time Meddler*

51-52
The Kandyman from *The Happiness Patrol*

53-54
The Fifth Doctor from *Frontios*

55-56
An ambassador from *The Ambassadors of Death*


57-58
Beep the Meep from *The Star Beast*

59-60
Tryst from *Nightmare of Eden*

61-62
The Polyphase Avatron from *The Pirate Planet*

63-64
Donna Noble (as the Doctor-Donna) from *Journey's End*

65-66
Mr Sweet from *The Crimson Horror*

67-68
A pig slave from *Daleks in Manhattan/ Evolution of the Daleks*

69-70
Robot Santa from *The Runaway Bride*

71-72
The Master from *The Time Monster*

73-74
Mr Quill from *Fury from the Deep*

75-76
Susan from *The Keys of Marinus*

77-78
Maaga from *Galaxy Four*

79-80
Harrison Chase from *The Seeds of Doom*

81-82
Thea Ransome (the Fendahl core) from *Image of the Fendahl*

83-84
Jo Grant from *The Three Doctors*

85-86
A Brain of Morphoton from *The Keys of Marinus*

87-88
Gavrok from *Delta and the Bannermen*

89-90
Mavic Chen from *The Daleks' Master Plan*

91-92
SV7 from *The Robots of Death*

93-94
The First Doctor from *The Web Planet*

95-96
Agella from *Destiny of the Daleks*

97-98
Soldeed from *The Horns of Nimon*

99-100
'Odin' (the Mire leader) from *The Girl Who Died*

101-102
A Smiler from *The Beast Below*

103
A Hand Mine from *The Magician's Apprentice*

104-105
A Cyberman from *The Tenth Planet*

106-107
The Morbius creature from *The Brain of Morbius*

108-109
An alien Priest from *Colony in Space*

110-111
Skaldak from *Cold War*

112-113
Ruth Baxter from *The Trial of a Time Lord*

114-115
Beyus from *Time and the Rani*

116-117
Leela from *The Sun Makers*

118
The Supreme from *Victory of the Daleks*

119-120
A Chameleon from *The Faceless Ones*

121-122
The Master from *Survival*

123-124
The Controller from *Bad Wolf*

125-126
Martha Jones from *Human Nature*

127-128
Fenric-possessed Captain Sorin from *The Curse of Fenric*

129-130
Za from *100,000 BC* (aka *An Unearthly Child*)

131-132
Ood Delta 50 from *Planet of the Ood*

133-134
Vira from *The Ark in Space*

135-136
A Marshman from *Full Circle*

137-138
A Tyrannosaurus rex from *Invasion of the Dinosaurs*

139-140
Victoria Waterfield from *The Abominable Snowmen*

141-142
Bellal from *Death to the Daleks*

143-144
Lady Cranleigh from *Black Orchid*

145-146
The Master from *The Keeper of Traken*

147-148
Professor Yana transformed into the Master from *Utopia*

149-150
Amy Pond from *The Eleventh Hour*

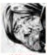
151-152
Peri, as a bird creature, from *Vengeance on Varos*

153-154
Captain Briggs from *Earthshock*

155-158
A Drashig from *Carnival of Monsters*

159-160
Gelth-possessed Grandma from *The Unquiet Dead*

161-162
The Androgum Second Doctor from *The Two Doctors*


163-164
Abslom Daak from *Abslom Daak... Dalek Killer*

165-166
Mestor from *The Twin Dilemma*

167
River Song from *The Wedding of River Song*

168
Scaroth from *City of Death*

169-170
Monarch from *Four to Doomsday*

171-172
Barbara (as Yetaxa) from *The Aztecs*

173-174
Platoon Under Leader Benton Primord from *Inferno*

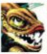
175-177
Urak the Tetrap from *Time and the Rani*

178-179
A Venom Grub from *The Web Planet*

180-181
A Slitheen from *Aliens of London/World War Three*

182-184
Davros from *Genesis of the Daleks*

185-186
A Mandrel from *Nightmare of Eden*


187
The Skarasen from *Radio Times* (*Terror of the Zygons*)

188-189
The aged Fourth Doctor from *The Leisure Hive*

190-191
Stor from *The Invasion of Time*

192-193
The pilot from *Terminus*

194-195
Sarah Jane android from *The Android Invasion*

196-197
Vivien Fay (the Cailleach) from *The Stones of Blood*

198-199
A soothsayer from *The Fires of Pompeii*

200-201
The Magnedon from the *Dr Who and the Daleks* movie

202-203
Katarina from *The Daleks' Master Plan*

204-205
The First Doctor from *The Five Doctors*

206
The eye of Axos from *The Claws of Axos*

207-208
Dr Who from *Daleks' Invasion Earth 2150 A.D.*

209-210
Professor Sorenson from *Planet of Evil*

211-212
The Clockwork Man from *The Girl in the Fireplace*

213-214
A Draconian from *Frontier in Space*

215-216
Captain Chin Lee from *The Mind of Evil*

217-218
The Melkur from *The Keeper of Traken*

219-220
Axon Woman from *The Claws of Axos*

221-222
Lilith from *The Shakespeare Code*

223-224
The Biomechanoid from *Dragonfire*

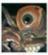
225
Guy Crayford from *The Android Invasion*

226-227
Omega from *The Three Doctors*

228-229
A robot from *Robot of Sherwood*

230-231
Face-swapped JamieMcCrimmon from *The Mind Robber*

232-233
A white robot from *The Mind Robber*


234
A Nestene from the *Terror of the Autons* book cover

235-236
Oswin Oswald from *Asylum of the Daleks*

237-238
Jamie McCrimmon from *The Highlanders*

239-240
The Master (aka Missy) from *Death in Heaven*

241-242
Dodo Chaplet from *The Ark*

243-244
The Teller from *Time Heist*

245-246
Channing from *Spearhead from Space*

247
Sharaz Jek from *The Caves of Androzani*

248-249
A Cybermat from *The Tomb of the Cybermen*

250-251
Morgaine from *Battlefield*

252-253
The Third Doctor from *Spearhead from Space*

254-255
Steven Taylor from *The Massacre of St Bartholomew's Eve*

256-257
Styre from *The Sontaran Experiment*

258-259
The ancient Haemovore from *The Curse of Fenric*

260-261
The Borad from *Timelash*

262-263
Turlough from *Mawdryn Undead*

264-265
Dastari from *The Two Doctors*

266-267
The Garm from *Terminus*

268-269
The Foretold from *Mummy on the Orient Express*

270-271
Zoe Heriot from *The Wheel in Space*

272-273
Tlotoxl from *The Aztecs*

274-275
Stike from *The Two Doctors*

276-277
Ace from *Dragonfire*

278-279
The Master from *The Deadly Assassin*

280-281
Sutekh from *Pyramids of Mars*

282-283
A Sea Devil from *The Sea Devils*

284-285
A Rill from *Galaxy Four*

286-287
Adric from *Full Circle*

288-289
Taren Capel (aka Dask) from *The Robots of Death*

290-292
Davros from *The Witch's Familiar*

293-294
A Cyberman from *The Wheel in Space*

295
The Dalek Supreme from *Planet of the Daleks*

296
Monoid One from *The Ark*

297-302
The Empress of the Racnoss from *The Runaway Bride*

303-304
The Ringmaster from *The Greatest Show in the Galaxy*

305-305
Nyssa from *Terminus*

307-308
A Sensorite from *The Sensorites*

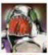
309-310
The Myrka from *Warriors of the Deep*

311-313
A Silurian from *Doctor Who and the Silurians*

314-315
Professor Maxtible from *The Evil of the Daleks*

316-317
An Adipose from *Partners in Crime*

318-319
Alydon from the *Dr Who and the Daleks* movie


320-321
Zor from *The Pescatons* record

322-323
The Eleventh Doctor from *The Time of the Doctor*

324-325
The Steward from *The End of the World*

326-328
A Seer from *Underworld*

329-330
The Gunslinger from *A Town Called Mercy*

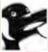
331-332
The Taran Wood Beast from *The Androids of Tara*

333-334
The Master from *The Sound of Drums*

335-336
Sarah Jane Smith from *Pyramids of Mars*

337-338
The Terileptil android from *The Visitation*

339-340
Cassandra from *The End of the World*


341-342
Frobisher from *Genesis*

343-344
Strax from *Deep Breath*

345-346
Vorus from *Revenge of the Cybermen*

347-348
Kamelion from *Planet of Fire*

349-350
A troll doll from *Terror of the Autons*

351-353
Darla von Karlsen from *Asylum of the Daleks*

354-355
Bill from *Friend from the Future*

356-357
A Fish Person from *The Underwater Menace*

358-359
Styggron from *The Android Invasion*

360-361
Rassilon from *The End of Time*

362-363
Droxil from *The Doctor, the Widow and the Wardrobe*

364-365
Romana from *The Stones of Blood*

366-367
The Wooden King from *The Doctor, the Widow and the Wardrobe*

368-369
The Minotaur from *The God Complex*

370-371
Tegan Jovanka from *Snakedance*

372-373
Young Amy Pond from *The Eleventh Hour*

374-375
The giant fly from *The Green Death*

376-377
A Weeping Angel from *The Time of Angels/ Flesh and Stone*

378-379
A Cybermat from *The Wheel in Space*

380-381
The Sixth Doctor from *The Caves of Androzani*

382-383
Lady Adrasta from *The Creature from the Pit*

384-385
Toby Zed from *The Satan Pit*

386-387
An Auton from *Spearhead from Space*

388-389
Zog from *The Ultimate Adventure* stage play

390-391
Aggedor from *The Curse of Peladon*

392-393
Zargo from *State of Decay*

394-396
A Silurian from *Warriors of the Deep*

397-399
Davros from *Remembrance of the Daleks*

400-401
The Grand Marshal from *The Seeds of Death*

402-403
The Gravis from *Frontios*

404-405
The Eighth Doctor from *The Night of the Doctor*

406-407
Dr Grace Holloway from the 1996 TV Movie

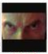
408-409
Dr Black from *Vincent and the Doctor*

410-411
The Collector from *The Sun Makers*

412-413
Magnus Greel from *The Talons of Weng-Chiang*

414-415
Queen Galleia from *The Time Monster*

416-417
The Cyber Leader from *Revenge of the Cybermen*


418-419
The Twelfth Doctor from *The Day of the Doctor*

420-421
The Malus from *The Awakening*

422-423
Clara from *The Celestial Toymaker*

424-425
Ian Chesterton from *The Space Museum*

426-427
Sil from *Vengeance on Varos*

428-429
Rose Tyler from *The Parting of the Ways*

430-431
The Captain from *The Pirate Planet*

432-433
A Hath from *The Doctor's Daughter*

434-435
Kiv from *The Trial of a Time Lord*

436-437
Broton from *Terror of the Zygons*

438-439
Bannakaffalatta from *Voyage of the Damned*

440-441
The Fisher King from *Before the Flood*

442-443
A Foamasi from *The Leisure Hive*

444-445
Mansell from *Enlightenment*

446-447
The Ninth Doctor from *The Parting of the Ways*

448-449
Mags from *The Greatest Show in the Galaxy*

450-451
Liz Shaw from *Spearhead from Space*

452-453
The young Master from *The Sound of Drums*

454-455
Melanie from *Delta and the Bannermen*

456-457
The K-1 robot from *Robot*

458-459
Medusa from *The Mind Robber*

460-461
Toberman from *The Tomb of the Cybermen*

462-463
A Vanir from *Terminus*

464-465
Izzy from *Oblivion*

466-467
Brimo the Time Witch from *The Time Witch*

468-469
Eldrad from *The Hand of Fear*

470-471
Lynda Moss from *Bad Wolf*/ *The Parting of the Ways*

472-473
Li H'sen Chang from *The Talons of Weng Chiang*

474-475
Kara from *Revelation of the Daleks*

476-477
Thomas Kincade Brannigan from *Gridlock*

478-479
Hieronymous from *The Masque of Mandragora*

480-481
The War Doctor from *The Name of the Doctor*

482-485
The Ergon from *Arc of Infinity*

486-487
Linx from *The Time Warrior*

488-489
Vega Nexos from *Monster of Peladon*

490-491
Romana from *Destiny of the Daleks*

492
A Gell Guard from *The Three Doctors*

493-494
The Face of Boe from *Gridlock*

495-496
A sun-possessed Tenth Doctor from *42*

497-498
The Vespiform from *The Unicorn and the Wasp*

499-500
Young Davros from *The Magician's Apprentice*

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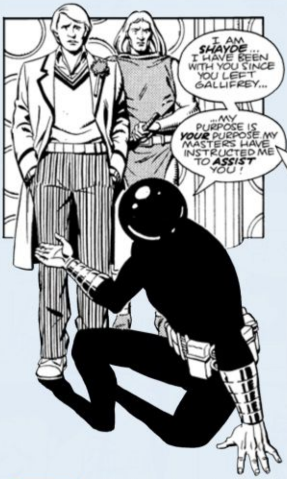
GIBBONS
PARKHOUSE
THE TIDES OF TIME
I WILL SCORCH YOUR SOUL

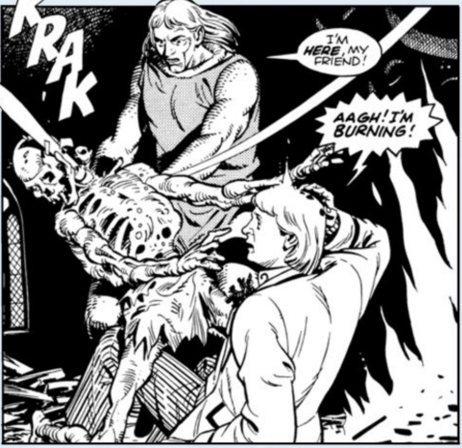
THE TIDES OF TIME

PANINI COMICS PRESENTS "DOCTOR WHO – THE TIDES OF TIME" ORIGINALLY PRESENTED IN "DOCTOR WHO MONTHLY" ISSUES 61-67
WRITTEN BY STEVE PARKHOUSE ART BY DAVE GIBBONS EDITED BY ALAN McKENZIE POSTER ART BY JAMIE LENMAN

THE TIDES OF TIME

- WRITTEN BY **STEVE PARKHOUSE**
- ARTWORK & LETTERING BY **DAVE GIBBONS**
- ORIGINALLY PRESENTED IN **DWM ISSUES 61-67**


I AM SHAYDE... I HAVE BEEN WITH YOU SINCE YOU LEFT GALLIFREY...
...MY PURPOSE IS YOUR PURPOSE. MY MASTERS HAVE INSTRUCTED ME TO ASSIST YOU!


KRAK
I'M HERE, MY FRIEND!
AAGH! I'M BURNING!

The first comic strip story for the Fifth Doctor is an epic adventure that ranges across the whole of space and time.

When a discordant note is struck in the Event Synthesiser, which orchestrates the universe, the demonic Melanicus seizes his opportunity to take control, disrupting the celestial order. As reality begins to break down, the Doctor, accompanied by the knight Sir Justin, and assisted by the mysterious Shayde, is tasked by the Time Lords to navigate the chaos and wrest control of the Event Synthesiser from Melanicus...

DAVE GIBBONS
STEVE PARKHOUSE
DOCTOR WHO
THE TIDES OF TIME

Read the full story in the comic collection *Doctor Who: The Tides of Time*.

I THINK HE MAY ALREADY BE HERE... ON GALLIFREY!

...THE BEAST MUST DIE!

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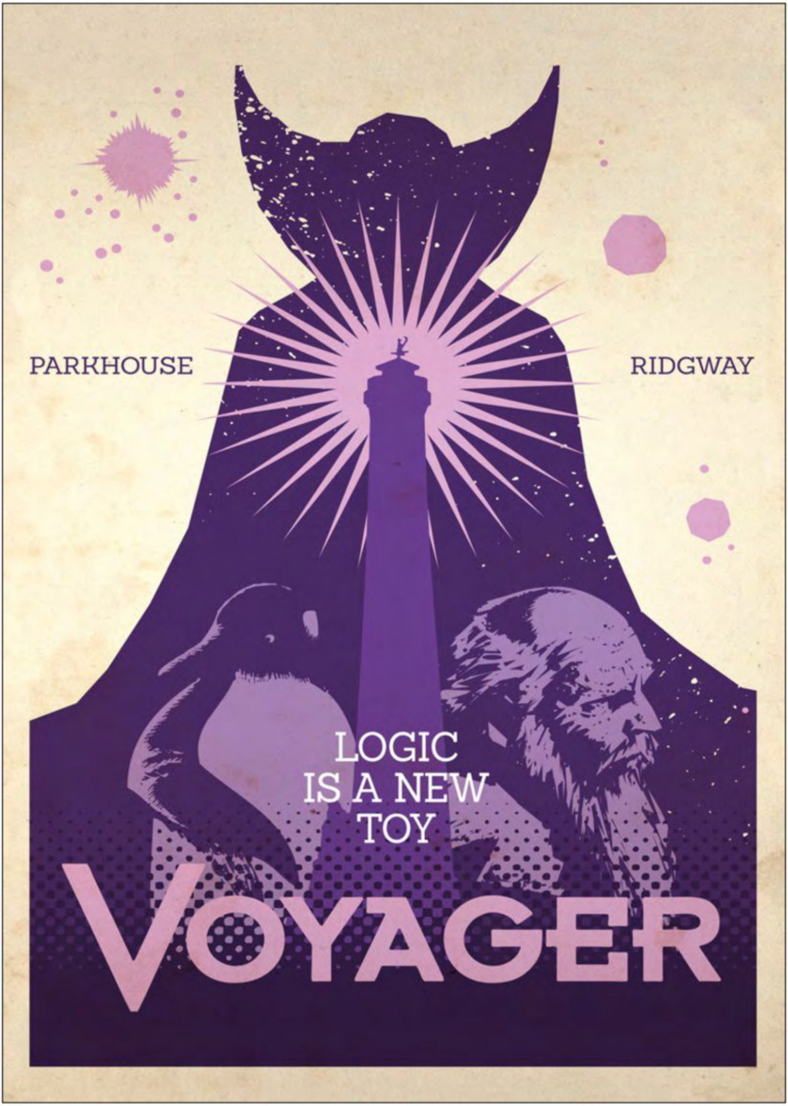
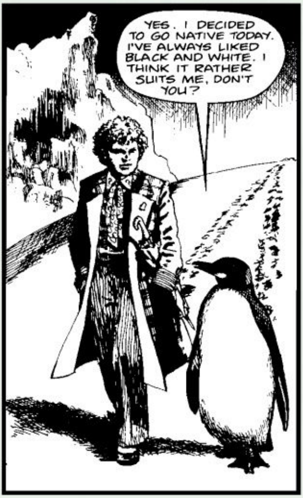

PARKHOUSE
RIDGWAY
LOGIC IS A NEW TOY
VOYAGER

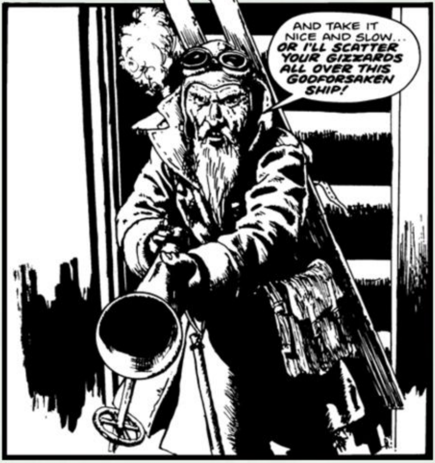
VOYAGER

PANINI COMICS PRESENTS "DOCTOR WHO - VOYAGER" ORIGINALLY PRESENTED IN "DOCTOR WHO MAGAZINE" ISSUES 90-94
WRITTEN BY STEVE PARKHOUSE ART BY JOHN RIDGWAY EDITED BY ALAN McKENZIE POSTER ART BY JAMIE LENMAN

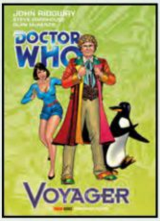
VOYAGER


YES. I DECIDED TO GO NATIVE TODAY. I'VE ALWAYS LIKED BLACK AND WHITE. I THINK IT RATHER SUITS ME, DON'T YOU?

- WRITTEN BY **STEVE PARKHOUSE**
- ARTWORK BY **JOHN RIDGWAY**
- ORIGINALLY PRESENTED IN **DWM ISSUES 90-94**


AND TAKE IT NICE AND SLOW... OR I'LL SCATTER YOUR GIZZARDS ALL OVER THIS GODFORSAKEN SHIP!

The Sixth Doctor, accompanied by his new companion, the shapechanging Frobisher, finds that the division between his dreams and reality is blurring. On a frozen sailing ship, the Doctor and Frobisher find a collection of ancient star charts belonging to the mysterious being called Voyager. The charts have been stolen by a renegade Time Lord, the insane Astrolabus. Pursuing Astrolabus, the Doctor begins to doubt his own sanity as he finds himself at the edge of the universe...


JOHN RIDGWAY
DOCTOR WHO
VOYAGER

Read the full story in the comic collection *Doctor Who: Voyager*.

HE SPOKE NOT. AT TIMES HE APPEARED NOT TO MOVE, NOR EVEN TO TAKE BREATH.
PLOP!

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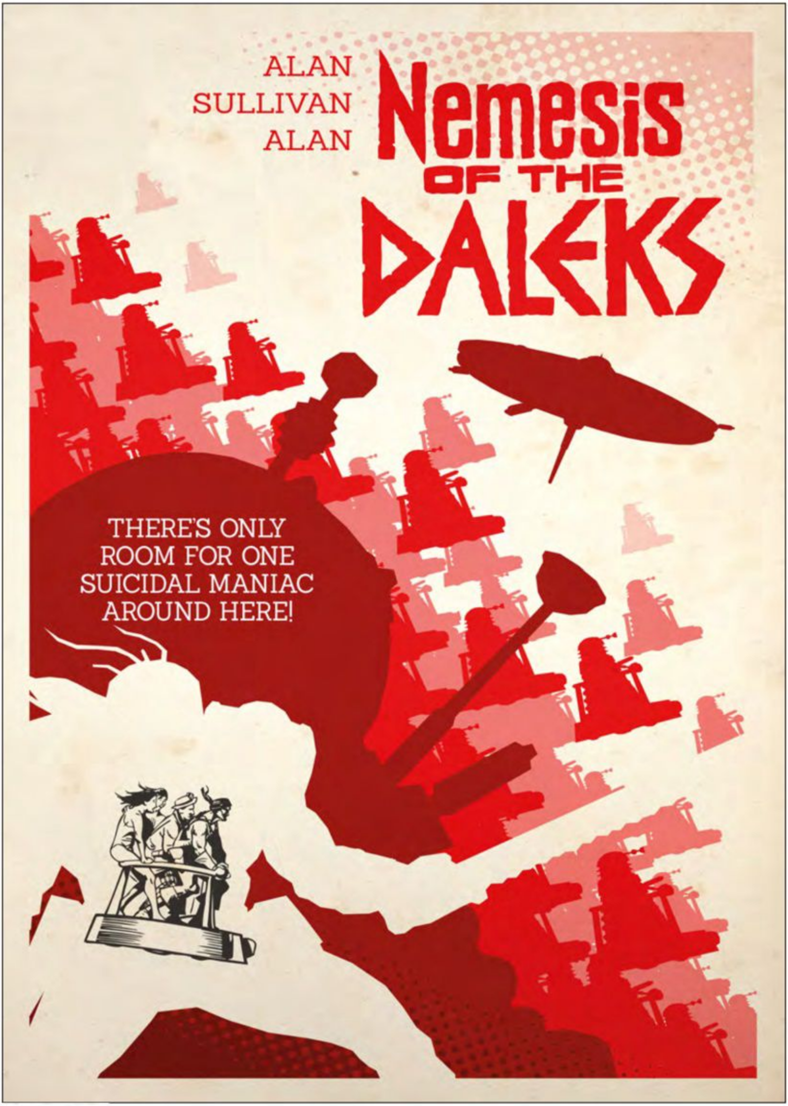
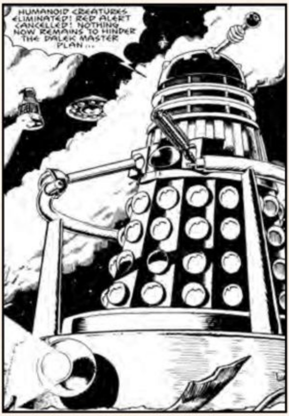
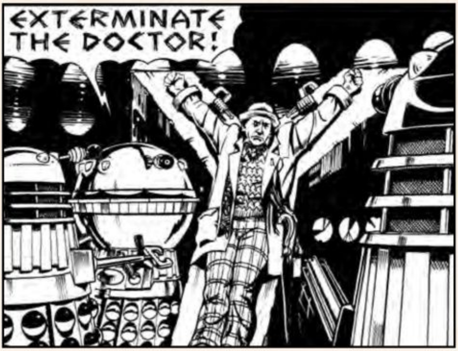

ALAN
SULLIVAN
ALAN
Nemesis OF THE DALEKS
THERE'S ONLY ROOM FOR ONE SUICIDAL MANIAC AROUND HERE!

PANINI COMICS PRESENTS "DOCTOR WHO - NEMESIS OF THE DALEKS" ORIGINALLY PRESENTED IN "DOCTOR WHO MAGAZINE" ISSUES 152-155
PLOT BY RICHARD ALAN SCRIPT BY STEVE ALAN ART BY LEE SULLIVAN EDITED BY RICHARD STARKINGS POSTER ART BY JAMIE LENMAN

Nemesis of the DALEKS


HUMANOID CREATURES ELIMINATED! RED ALERT CANCELLED! NOTHING NOW REMAINS TO HINDER THE DALEK MASTER PLAN...

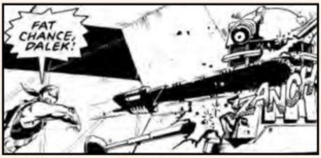
- WRITTEN BY **RICHARD ALAN & STEVE ALAN**
- ARTWORK BY **LEE SULLIVAN**
- ORIGINALLY PRESENTED IN **DWM ISSUES 152-155**


EXTERMINATE THE DOCTOR!

The planet Hell has been conquered by the pitiless Daleks who have enslaved the native Helkogens to mine a deadly gas. When the Doctor arrives, he encounters the notorious Abslom Daak, the Dalek killer, whose ship has crashed on the planet's surface, killing all his crew. Joining forces, the Doctor and Daak discover that the Daleks – led by their Emperor – are constructing a giant Death Wheel in orbit above the planet. Using the lethal Helkogen gas, the Daleks intend to use the Death Wheel to carry out Operation Genocide to completely destroy the planet. The Doctor and Daak must risk their lives to stop them...

BBC
DOCTOR WHO
NEMESIS OF THE DALEKS

Read the full story in the comic collection *Doctor Who: Nemesis of the Daleks*.


FAT CHANCE, DALEK!

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THE FLOOD
FLESH WILL ALWAYS FAIL
GRAY GERAGHTY

PANINI COMICS PRESENTS "DOCTOR WHO - THE FLOOD" ORIGINALLY PRESENTED IN "DOCTOR WHO MAGAZINE" ISSUES 346-353 WRITTEN BY SCOTT GRAY
PENCILS BY MARTIN GERAGHTY INKS BY DAVID A ROACH COLOURS BY ADRIAN SALMON EDITED BY CLAYTON HICKMAN POSTER ART BY JAMIE LENMAN

THE FLOOD

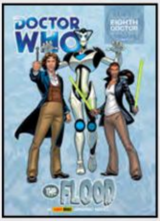
CYBERMEN.
KRSSSH!

WRITTEN BY **SCOTT GRAY** PENCILS BY **MARTIN GERAGHTY**
INKS BY **DAVID A ROACH** COLOURS BY **ADRIAN SALMON**
ORIGINALLY PRESENTED IN **DWM ISSUES 346-353**

DOCTOR, I'VE JUST HAD A GREAT IDEA -- YOU THINK OF SOMETHING.
FAST.
I'M WORKING ON IT...

The Doctor and Destrii arrive in Camden Market, London, and are soon observed by MI6 agents controlled by the British spymaster Leighton Woodrow. The market's inhabitants are also being watched – by the deadly Cybermen, now invisible to the human eye.

As the Doctor's old enemies make their presence known, a desperate battle takes place across North London. The Cybermen announce their presence to the world, and the Doctor realises the truth – these incarnations of his foes are from the far future, more advanced and more dangerous than any he has ever battled. The Cybermen have dark plans for humanity – and for the Doctor as well...


DOCTOR WHO
EIGHTH DOCTOR
THE FLOOD

Read the full story in the comic collection *Doctor Who: The Flood*

AAAKKK!
WWAZZZ
WIDEST POSSIBLE WAVE-STREAM... ANNNND...
VOILA!
ZWAPPP!

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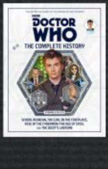
RISE OF THE CYBERMEN



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*"On Doctor Who,
I was rather
proprietorial.
I don't suppose
I was easy.
But in my defence...
I cared."*

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TOM BAKER

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